

THE MUSICAL COURIER

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DEVOTED TO MUSIC AND THE MUSIC TRADES

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LILI LEHMANN.

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WESTERN OFFICE: 8 Lakeside Bldg, Chicago, P. G. MONROE, Gen'l Man.
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During the past five and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

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Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Teresa Carreno,	Ellen Montejo,	Stagno,
Kellogg, Clara L.-2,	Lillian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvin,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallace,
Annie Louise Cary,	Dr. Damrosch,	McKee Rankin,
Emily Winant,	Campanini,	Boucault,
Lena Little,	Guadagnini,	Osmund Tearle,
Murio-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Rohrer,	Dengremont,	Rossi,
Mme. Fernandez,	Galassi,	Stuart Robson,
Lotta,	Hans Balatka,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Donald,	Liberati,	Max Treuman,
Marie Louise Dotti,	Ferranti,	C. A. Cappa,
Geistinger,	Anton Rubinstein,	Montegriffo,
Fursch-Madi,-2,	Del Puente,	Mrs. Helen Ames,
Catherine Lewis,	Josephy,	Marie Litta,
Zélie de Lussan,	Mme. Julia Rive-King,	Emmons Hamlin,
Blanche Roosevelt,	Hope Glenn,	Otto Sutto,
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Calixa Lavalée,	Carlyle Petersilea,	
Clarence Eddy,	Carl Ketter,	
Franz Abt,	George Genünder,	
Fannie Bloomfield,	Emil Liebling,	
S. E. Jacobsohn,	Van Zandt,	
I. O. Von Prochazka,	W. Edward Heimendahl,	
Edward Grieg,	Mme. Clemell,	
Eugene D'Albert,	W. Waugh Lauder,	

OUR readers will find an interesting letter from London in this issue, written by an American musician, Mr. S. G. Pratt, who has made a success in concerts in the British metropolis. Some of the London dailies are very enthusiastic in Mr. Pratt's behalf. The letter reveals the fact that our countryman has made a study of the condition of musical affairs in England, which, according to his description, are exactly in the state frequently described by us in our editorial columns.

THE discovery of a new and, as yet, unknown piano-forte concerto by Beethoven, which we announced last week, is no fable, but a fact. The work was found in a little village of Karnten, an Austrian province, by Max Friedlaender, who has also the merit of having brought to light several of Schubert's unpublished compositions. The manuscript of this sixth concerto in D major by Beethoven is undoubtedly in the master's own handwriting, and the orchestration is complete, with the exception of a few bars. The score is now in the hands of Johannes Brahms, who is to fill in the missing bars, and than whom certainly nobody more fit to do this could be found to-day. The work is dated from 1805, which is also the year of the creation of Beethoven's only opera, "Fidelio." After the completed restoration the work will be published as quickly as possible by Breitkopf & Haertel, in Leipsic, and we hope to receive a copy of it by the end of February next. Who will be the first one to play it in New York?

WE are officially, and therefore reliably, informed that the change urged by us in regard to the conductorship at the Metropolitan Opera House will be made by the management. After the return of the company from Philadelphia Mr. Walter Damrosch will not again be seen as conductor. Herr Seidl will conduct "Die Walküre," and although nothing has as yet been said in regard to "Le Prophète," it is understood that that opera will not again be given during the entire season, and this virtually ends Mr. Damrosch's short and not very brilliant career as operatic assistant conductor at the Metropolitan Opera House. As for the Symphony and Oratorio societies, if they want to take a lease for artistically and financially more successful seasons than the one now in progress has so far proved to be, they should as soon as possible go and do likewise by engaging Herr Seidl as long as he can be had and dispensing with the ineffectual services of Mr. Walter Damrosch. If afterward they want to be charitable to the young man, they might send him to Europe to study under some efficient masters and re-engage him when he returns thoroughly equipped to undertake a task for which as yet he has proved himself unfitted.

WHAT are the New York musical critics going to do on Monday, January 4, 1886? They will be in something of a dilemma on that day, for that remarkable Monday will witness the opening night of the American opera with the first production of Goetz's opera "The Taming of the Shrew" at the Academy of Music, while at the Metropolitan Opera House, on the same evening, the first performance in this country of Wagner's "Die Meistersinger von Nürnberg" will be given. Both works and both performances will have to be extensively noticed. Of "Die Meistersinger" no dress-rehearsal will be given in this city, as the German company is in Philadelphia, where the rehearsal is to take place. Unless, therefore, the critics shall go to Philadelphia for the dress-rehearsal, as some of them have, indeed, proposed to do, they will have to write up "The Taming of the Shrew" from the dress-rehearsal and send some reporter to attend the opening night of the American opera, so that they themselves may be able to witness the first performance of "Die Meistersinger." If things continue in this lively way in matters musical, the important journals of this city will, in future, have to employ two musical critics instead of one.

THE PRICE OF RARE VIOLINS.

SOME people have strange delusions about violins and the prices which have been paid for them by artists. The last number of *The American Music Journal*—which, by the by, since Mr. J. Travis Quigg has been its editor, has become one of the most readable, interesting and most ably-edited of our exchanges—has the following: "It takes more money to buy a violin with a record than a house and lot." If that is so, we would like to be excused from living in the house and lot. The prices stated in our contemporary as having been paid for some violins must have been taken from a posthumous fable of the celebrated Oma Kaygan. It is said that Neruda paid \$10,000 for her Stradivarius; Wilhelmj \$15,000 for another, for which he afterward was offered \$25,000, and that other artists had given \$20,000 or thereabouts for their instruments. The truth is, and we know it from most authentic sources, that Wilhelmj paid \$1,200 for his Stradivarius. To be sure, he got it cheap, but he got it at that price. As to our knowledge he was never in possession of another Stradivarius, it must have been his \$1,200 one for which he is said to have been offered \$25,000—a rather handsome profit. The price which Mme. Norman-Neruda paid for Ernst's Stradivarius was 16,000 francs, or \$3,200, as against the

\$10,000 stated in *The American Music Journal*. Hubay is reported by the latter paper to have given \$15,000 for Wieniawski's Peter Guarnerius, while in reality he paid 12,000 francs, \$2,400, for the same. Zajic's Guarnerius is said to have cost him \$20,000, though he bought it for 17,500 marks, \$4,325. The highest price which, to our knowledge, was ever paid for a violin was 900 guineas, or about \$4,650, for a Guarnerius which was sold at auction in London in 1878.

SOME MATTERS MIXED.

THE ridiculous rumor has been gaining ground that the Philharmonic Society has been considering a change of conductors for next season, viz., the election of Herr Seidl instead of Theodore Thomas. The silly canard was started in an editorial of the New York *Commercial Advertiser*, whose owner, Mr. Parke Godwin, is a great friend and personal admirer of Theodore Thomas and who had the article of the previous evening contradicted the following night. The fact of the matter is that there is not the slightest truth in the whole matter, as we know positively that the members of the Philharmonic Society amply recognize Mr. Thomas's great merits as a conductor and as its savior at a time when their stock was pretty low in the market. They contemplate no change, and all reports to the contrary are not based on fact. But what kind of an editor Mr. Parke Godwin must be when such articles can get into his paper without his knowledge! Probably just as good and efficient an editor as he is a president of the new American School of Opera. In the latter capacity he made a speech last Friday night at the formal opening of the school, in which he not only laid bare his absolute ignorance on the subject of music itself, but he also repeatedly called Mme. Fursch-Madi, the directress of the new school, Mme. Fursch-Mari, and the French *baritone*, Mr. J. Bouhy, he introduced as a *tenor*, thus evincing conclusively that he is not even acquainted with the two principal teachers at the institute of which he presumes to be the president. As regards this formal opening itself, which took place in the ball-room of the Brunswick Hotel, let us hope that it will be of greater importance historically than it proved to be musically and oratorically, for Mr. Theodore Thomas proved to be even less of a speaker than Mr. Parke Godwin, and Mme. Fursch-Madi, as well as Mr. J. Bouhy, sang the duet, "La done prende," from Mozart's "Magic Flute," very poorly, and the latter who is to be the principal professor of singing, has the disagreeable peculiarities of other French baritones, a nasal twang and a tremolo. Moreover, it is not quite clear how he can teach Americans to sing in English, when he himself cannot speak a word of the tongue, and consequently has to communicate with his pupils through an interpreter.

—The "Allegri" quartet is a new vocal organization consisting of the well-known soprano, Mme. Evelina Hartz, Miss Sophie Hacke, contralto, Mr. Silbernagie, tenor, and J. Williams Macy, bass and elocutionist. The new quartet will be heard for the first time at a concert to be given at Masonic Hall, Twenty-third-st. and Sixth-ave., on the evening of the 30th inst.

—The many New Yorkers who were disappointed that "The Meistersinger" was to have its first representation in the United States in Philadelphia, will be glad to hear that it will not be given in Philadelphia, but will be produced here on January 4 (according to present arrangements), the opening night of the main season. Herr Stritt, who, in Frankfurt, made a striking success as *Walter von Stolzing*, will be heard in that part, and the cast will altogether be very strong.

—Mr. Locke has engaged Mr. George Fox, an English baritone of wide reputation, for leading baritone rôles with the American Opera Company. Mr. Fox studied for several years under Sims Reeves and made his first appearance in grand English opera at the Crystal Palace in 1870, when he made an instant success. Since that time he has held positions of first baritone with Her Majesty's Opera Company and at Covent Garden, and also with the Carl Rosa English Opera Company. Mr. Fox has a repertoire of fifty operas.

—Many applications for seats and boxes for the performances of the first week of the American opera season opening on January 4 have been received in advance of the opening of the sale. Some came from residents of Philadelphia and Boston, as well as from adjacent cities and towns. A feature of the opening performance, "The Taming of the Shrew," will be the ballet *divertissement* introduced in the third act. The music has been selected by Mr. Theodore Thomas from Rubinstein's "Bal Costumé." The ballet itself has been specially arranged by Prof. Mamert Bibeyran. In addition to the regular ballet a number of the most advanced pupils of the American Opera Company's school will appear. Among the principals will be Milles. De Gillet and Carazzi, M. Victor and Miss Daisy, Professor Bibeyran's assistant.

What Music Do We Hear in our Churches?

By EDWARD IRENEUS STEVENSON.

IV.
(Continued.)

IN PRESBYTERIAN REFORMED DUTCH, BAPTIST AND LIKE SECTS—MORE ORGANISTS AND CHOIR LEADERS' "SELECTIONS"—THE QUARTET CHOIR—THE CHORUS CHOIR—AND THEIR MUSIC.

IN those denominations actively represented in this country and New York city not included in the Roman Catholic or Episcopal lines, and whose form of worship has only a very limited and indeed supposititious liturgical color, music plays a much less conspicuous and inherent part. That part has, however, been greatly broadened during the last ten years, especially in metropolitan congregations, and every element of it is tenaciously clung to and made much of. In our leading Presbyterian and closest allied services the share of the art in the service consists in the organist's prelude called a voluntary; a selection by the choir after that; three hymns sung by choir and congregation at various stages of the exercises; again a set-piece of some sort from the choir or solo by one of its members during the taking of the collection, which vocal distraction from creaking shoes and clinking silver it is equally customary to effect by an organ solo. Last, the organist plays the people out of church.

Very much of the best effects of such a scheme depend on the efficiency of the organist and choir. The latter, as a general thing, is of quartet, double quartet, or a like number (occasionally augmented by a volunteer chorus for the hymns), personally and vocally conspicuous, each member counting and showing for what he or she is worth. Great pains are usually taken in selecting singers. Those of high concert reputation are caught at by wealthy Presbyterian, Reformed Dutch and other churches, just as in other denominations. Large salaries are paid not infrequently by private contribution from individual members. The pastor selects the hymns, the leader the tunes and the music allotted to the organ.

A service of such quasi-rudimentary, yet interesting character, is one admirably in keeping with the spirit of the worship; and it affords opportunity for the exercise of refined taste, common sense and conscience. Neither should be spared to have each detail the best selected and best rendered of its kind. The less music there be, the more choice and fitting should it be. When, too, so much is turned over into the hands of a leader, only ignorance will excuse his breaches of trust, and if those whose choice he was have picked an ignorant musician, more pity and shame for them.

It belongs to us, first, to consider the general character of the organist's voluntaries and postludes in our neighborhood. With regret we have long observed them as far from exact in their relation to devotional music as those alluded to in preceding chapters. It is only just to say that in Dr. X's or Rev. Mr. Y's or Dr. Z's fashionable and crowded churches the organists do not play the "Gazza Ladra" Overture or the "Toreador, Attento," or trail Italian, German and French operatic sentimentalities and floridities over all their work. Their errors lie in the direction of symphonic and like music, arranged from the concert orchestra, purely secular in its aroma, perfectly familiar to a very much greater proportion of their hearers than they appear to suppose. The Philharmonic or Symphony concerts have occurred on the Friday afternoon and the Saturday night before; and either in deference or indifference to that fact, out rolls from the organ the andante from Mozart's "Jupiter" symphony, Beethoven's "Egmont" overture, the vespers and finale to "Tristan und Isolde," frisky Haydn allegros and resonant orchestral marches and reminiscences by everyone else. The solid and real library for the organist, especially the organist of a church that owes its origin to the Reformation, is almost entirely neglected. No heed to Bach and Händel and that glorious galaxy of stars in which they are suns. No attention to the splendid antique and contemporary English compositions for the noble instrument that so illustrate its dignity and resources as well as the player's abilities. French music by Guilmant and others of his fascination and stamp is infrequently heard, although its everlasting pursuit of effects, superficial and superficially obtained, seems to test the player's powers more than he chooses.

Shorter and less important compositions by the active and highly-endowed school of more modern and living German organists are heard with considerable frequency. This is pleasant to remember. But it is largely because there are a number of excellent compendiums for the organist's use, which include music by Rinck, Merkel and many others. He opens one of his half-dozen books and plays what he finds there; and it would be a pity if that which lay nearest could not occasionally be best. How far outside duty, inattention to practice and his own indolence, coupled with only a narrow inlook upon the history of his instrument and what has been done for it, may influence our friends on their benches, there is not room here to discuss. The general aspect of the organist's position in the non-liturgical church service seems to be that things are by no means as bad as they were a few years ago, or might be, but that much is left undone that might readily be always taken in hand.

In the ensuing observations on the quartet choir, which term will serve for the double quartet or other choirs of the order, the criticisms apply not only to the Protestant churches grouped alone, but to those Protestant Episcopal churches numerous in

smaller cities and towns in the United States that do not provide boy or chorus choirs, but still remain in what must be counted a gall of bitterness and a bond of musical iniquity.

It is no ill-founded general principle that not one singer in a hundred in the quartet choir ranks knows any more of music, outside of the technicalities of his or her profession, than what "suits my voice"—whether so and so writes "pretty music that I can sing"—or whether with this or that piece "we can make any effect for the trouble it gives us." Exceptions there are, and in New York city—exceptions so distinct that they prove the rule neatly. Mrs. A., Mrs. B., Mr. C. and dignified Mr. D. don't quarrel with their leader because he gives them operatic rearrangements, set by him to solemn words. They only object when there is a high B *sostenuto*, or "that dreadful low note there." Much of the quartets and the like choir performances in this city and the provinces are from compilations in books, although of late years much sheet music of an apologetically "sacred" type is used. A good deal of this repertoire consists of neatly-written and simply harmonized, pieces, composed for the particular hymn by plenty of facile writers and teachers in New York, Boston and other American centres, in character sentimental and graceful rather than devotional, but free from obtrusive adornments and passages and rhythms strongly suggesting secular inspiration—in a word, decidedly inoffensive and well adapted to the average taste downstairs. Another proportion is made up of the concerted music from situations in favorite operas, deliberately borrowed for so incongruous an end; occasionally served pretty severely in the process. Other portions are harmonizations of melodies from many concert, drawing-room and other secular sources. A small element handled in the stock embraces really choice compositions originally written for a few voices.

We say "a small element handled;" for there is much, very much, to be had at the expense of a little care and examination that the music-dealer scarcely turns over on his shelves. From this will the purgation of the quartet choir come. It is astonishing how good leaders seem ignorant of the good grain to be found distributed through the plentiful chaff; how they take quartets and quintets as "all of a piece." And it is also astonishing how those in such posts, who do know better, decline to bestir themselves; keep on catering to a commonplace taste, decline to stimulate that taste to anything better. Away with the quartet choir! Away with it, by all means, for it is a blot and a blemish in religious worship, however æsthetic its performance. But if it cannot be banished—at least not yet, although the tide begins to look that way in the non-Episcopal churches—let all its music be worthy and appropriate. The remedy for the too-prevalent condition of things is certain, available, yearly enlarging (especially through English musicians), and its use will make it more than sufficient.

Once more restricting ourselves closely to the Presbyterian, Methodist, Reformed, Baptist and like non-Episcopal churches of Protestantism, we discover that the books for chorus choirs (which are not very numerous in city churches, especially when compared with those in rural districts) contain anthems chiefly by well-known American music writers who are good harmonizers, but too often limited in invention and originality; settings of psalms and hymns by foreign composers of all degrees of talent and eminence; and detached numbers of standard sacred oratorios. Of course, there is perversion and picking and borrowing of music from manifestly improper sources; but these are not so frequent nor flagrant in the chorus choir's repertoire, because that has been ample without them. The collections are better in tone than their cousins-german above alluded to. Omission more than commission detracts from their merit.

The cure for what exists of evil is largely identical with that for the quartet-books—wider knowledge, discrimination, patience, taste.

(Concluded next week.)

MUSICAL EDUCATION IN ENGLAND.

Great Efforts being made to Produce a Master.

LONDON, December 12, 1895.

THERE has been a perfect cyclone of patriotism aroused in the British Isles in favor of giving encouragement to native talent in music. This feeling was so pronounced that in 1878 the Prince of Wales signed a call for a meeting to take steps to found a college of free scholarships, with a view of developing the musical talent of the country. The matter being at that time given to a committee, among whom were Sir George A. Macfarren, Dr. Sullivan and others, an attempt was made to join with the Royal Academy and training school already established and doing well with a small grant of \$2,500 yearly from the Government. These negotiations eventually fell through, and again in 1882 the Prince called a meeting of all the mayors of the great cities, the Lord-Lieutenant and all men of prominence throughout England. Speeches were made by himself at length, by the Duke of Edinburgh, the Lord-Lieutenant, the Archbishop of Canterbury, Gladstone and many others in favor of the establishment of a Royal College of Music with one hundred free scholarships, the Prince stating it would require an annual income of \$50,000 or \$60,000, aside from the expense of the buildings. He offered to assume the presidency himself, and thus the institution with a royal charter was born under the influence of the brightest social planets of the Imperial system.

The scheme was most excellent—to give one hundred persons who should pass an examination free education for three years in all the branches of music, fifty of whom should be given

maintenance as well. In addition, scholarships could be founded by endowments of \$12,000 or \$15,000, bearing the name of the donors or any they should choose. The system of instruction included every branch, vocal and instrumental, orchestral instruments, composition, &c. The munificence of the plan is at once apparent, and one might fairly expect great results when royal hands planted the tree and all the blue blood of Great Britain nursed the roots with a golden stream of wealth such as no other institution can boast. The amount in gifts and scholarships in 1884 was £101,279 sterling, or more than half a million dollars! This has since increased to £112,000 sterling. Among the trustees are H. R. H. the Prince of Wales, the Duke of Edinburgh and the Duke of Westminster. Sir George Grove is the director, and the board of professors includes Jenny Lind Goldschmidt, Garcia and Ernest Pauer, who are known in America.

The most satisfactory result attained in the two years has been, I think, in a general musical education. The exhibition given at the close of the year in May, while characterized by good, scholarly performances, was chiefly interesting for its orchestral work. The orchestra, numbering fifty students (young gentlemen and ladies), played fairly well, promising excellent material for future work. It remains to be seen whether this plant, so richly favored, has the right kind of soil to grow and thrive in.

That the English people are fond of music, I believe, but they have yet, I think, to outgrow the first degree which they all seem to inherit, viz., £ s. d. Most people go to hear music as matter of fashion and many as a matter of self-interest. There are too many amateurs who, though in independent circumstances, seek to prosecute composition of ballads (especially) for the purpose of money getting. Others in influential literary positions write under *noms de plume* and get artists to sing their rubbish in fear of unfavorable criticism. The concerts given are, with the exception of Richter and Monday "Pops," undertaken by music publishers, less with the object of giving a genuine artistic entertainment than to advertise their business and introduce their publications. In consequence of this the public are fed upon the most diluted musical inspirations to be found in any capital of Europe.

The Novellos have had a chorus organized, with Mackenzie to conduct, especially to introduce their new oratorios and cantatas. Chappell's Monday Popular Concerts, while containing always a quartet of the masters', is judiciously interspersed by their own publications. Boosey's Ballad Concerts are given over entirely to their own songs, and now comes a piano manufacturer giving a series of symphony concerts to advertise his instruments. There appears to be about all this such an air of business, which is not conducive to high art, but always a degradation of it, that it is positively disheartening to the well-wisher of England's future in music. Such a thing as sacrifice made for art by a musician is unthought of. The art appears to be solely as a means of income and none scruples to do what pays best.

As an illustration of the extent to which this commercial element crowds out art take the Promenade Concerts. The conductor, a man of known musical imbecility, writes a waltz of the old "Mabel" kind for orchestra and voices; the publishers in league with him have in the promenade two counters at which his waltz and other music is sold and exhibited; the conductor puts the waltz on every other program for a period of two months! The first night an ovation greets the composer (?)—the claque being led by the publishers' clerks. I happen in about three weeks later, and its impudent imposition is resented by many of the season subscribers, who hiss vigorously. They waste breath, for the director's friends and the publisher's get up a counter applause and the suffering audience must endure a repetition. So the program, instead of being composed of taking or pleasing numbers, is filled by pieces of this one publisher. The public are commencing to protest, and some of the press-writers are complaining, but the evil is inherent, I am afraid. Perhaps, as Emerson remarked of a certain man, "he had too much dirt at the bottom of his eye," one might say that in every Briton's eye might be seen the legend "£ s. d." If an autopsy should be made of the heart perhaps it would be discovered even there.

I have wandered from my subject, and would revert once more to the Royal College of Music. Before resuming the subject I would say that the English are most intensely practical, and while there is a deep-seated religious sentiment, which is the saving grace to the nation, there is not yet developed a sufficient love for music pure and simple to induce its devotees to ignore the practical issues. Sir George Grove, in his annual report for 1884, states that the college numbered in free scholarships fifty-three, of whom twenty received maintenance as well. As the terms are for tuition \$200 per year, and the maintenance costs \$300 more, it will be seen that there are twenty pupils each receiving \$500 a year for three years! In addition there are scholarships endowed from Liverpool, Montreal, South Wales, Australia and by private individuals numbering nine, and six who secure a prize entitling them to free scholarships. Besides this they had 100 paying pupils.

The report for 1885 shows an increase of paying pupils, the number being 140, while the free scholarships remain the same. It will be seen that the plan is not to give musical education cheaply, but by securing munificent gifts from those who wish to connect their name with such a beneficial institution or leave a scholarship in memory of some deceased person, have sufficient means to give a thorough musical education.

Sir George Grove, in furnishing me with the particulars of the college, remarked: "Why don't your people in America found a college of music? I saw the other day that one man alone had given a million dollars to a seminary. Such generous and munificent gifts ought surely to do something for the divine art."

It may be thought worth while some time for our rich merchant princes to perpetuate their memories by founding, or assisting others to found, some institution of this kind in a country which I sincerely believe possesses a richer soil for musical growth than any other, and where great results can be reached at less expense than here.

A gentleman of high standing in literary circles, speaking of art here, lately said to me: "One disadvantage to an artist is that so many people of means find in art a remunerative amusement."

Thus a competition is found that is most unfair to an artist depending on his profession, as many cannot distinguish between a genuine work of art and an amateur effort. S. G. PRATT.

PERSONALS.

FRL. LILLI LEHMANN.—Undoubtedly the greatest artistic success of the highly successful season of opera in German at the Metropolitan Opera House has been scored by the dramatic prima donna of the company, Frl. Lilli Lehmann, whose magnificent representations of *Brunhilde*, *Carmen*, *Bertha* and *Sulamith* have been highly spoken of in the columns of THE MUSICAL COURIER. In presenting the picture of this charming artiste we likewise reprint the following biographical remarks, which the fair singer has given to the press for publication: Lilli Lehmann was born November 24, 1850, at Wuerzburg, a daughter of the tenor Lehmann and Marie Loewe, the famous dramatic singer, who had sung under Spohr at Cassel and been a friend of Wagner, when both were in their youth. Lilli Lehmann is a sister of the celebrated Vienna coloratur singer, Maria Lehmann. "We sisters were educated in Prague, where my mother was professor of the harp and of singing. Under her tuition we made our vocal studies, and I began my career at Dantzig in 1868 as coloratur singer. From there I went after six months to Leipzig to Heinrich Laube, and from there, after a year, to Berlin, where I have sung for fifteen years, and for ten years have been appointed court singer for life. During that time, I have everywhere sung in concerts and oratorios, twice for six weeks at the Royal Opera, in Stockholm; three months in Vienna, and four months in Dresden. Have sung twice with Mapleson, in London, at the Italian Opera, and once at the German Opera. Now, I am here in New York, *wo es mir sehr gut gefaellt* (which I like very much). *Voila tout.* LILLI LEHMANN."

FLECHTER'S GREAT ART COLLECTION.—Connoisseurs of old Italian instruments were offered a wonderful treat last week by Victor S. Flechter, who had on exhibition at the Union Square Hotel a great collection of violins and violas, which were recently brought from Europe by him. Among the instruments, of which, by the way, there were very many, we noticed one Stradivarius, a Joseph Guarnerius del Jesu and Andreas Guarnerius, a Nicolas Amati, a wonderful Gaspar de Salo viola, a Bergonzi, a Guadagnini, and a curious scroll of a viol de bass, carved by Benvenuto Cellini. Most of the instruments are in their original old cases, and some are in an excellent state of preservation. We may in a few weeks give a detailed description of this great art collection. Mr. Flechter has the collection on exhibition in Boston this week.

MISS CLAPPER'S SINGING.—The Baltimore papers give enthusiastic accounts of Miss Hattie Clapper's singing at the concert of the Oratorio Society in that city last week. The lady is rapidly advancing to a foremost position in her profession.

MRS. BLANCHE STONE-BARTON.—The success of Mrs. Blanche Stone-Barton at the Baltimore Oratorio Society's concert last week was pronounced and genuine. It will result in renewed engagements for the highly-gifted singer.

PROFESSOR FINCKE GETS IT.—The Germania Maennerchor Society, of Baltimore, has elected Prof. Fritz Fincke as successor to the late conductor, Hermann Hammer. Mr. Fincke is conductor of the Baltimore Oratorio Society and also vocal instructor at the Peabody Conservatory of Music.

SEMBRICH'S LAST ROLE.—Mme. Marcella Sembrich, the celebrated prima donna, well remembered from the Abbey season of opera at the Metropolitan Opera House, has recently become the mother of a healthy boy. No less renowned a rival of Mme. Sembrich's than Christine Nilsson was the godmother of the boy and he has been named Marcel Christian, after his mother's and godmother's first names. Mme. Sembrich is well and intends making a tournee through Germany and Russia, of which the first concert is to be given at Berlin on January 7. On January 15 she will sing at St. Petersburg, and afterwards at the most important cities of Russia.

MME. DOSSERT'S SINGING.—The Philadelphia dailies of the 10th inst. all speak highly of the artistic singing of Mme. Christine Dossert in "Mors et Vita," which was given by the Cecilian Society of that city on the evening of the 9th inst., with Theodore Thomas's orchestra and Miss Helen Dudley Campbell, contralto; Charles Thompson, tenor, and Myron W. Whitney, bass. We quote the following from *The Evening Bulletin*: "The audience was stirred several times to real enthusiasm, notably by the fine singing of the 'Beati qui lavant' and the 'Agnus Dei.' Mme. Dossert sustained the soprano solo parts in these; her pure voice, fervid manner, intelligent reading and perfect vocal method combined to produce a deep impression."

A GOOD SEND-OFF.—The celebrated harpist, Aptommas, intends to take his harp on a tour of the world, starting with the United States.

A GREAT WARRIOR.—Mr. Mapleson, whose transatlantic military honors have sometimes been doubted, despite the title of Colonel, now has become an honorary member of the Twenty-second Regiment, N. G. S. N. Y. As there seems to be very little chance for a war at present, the gallant Colonel can accept the proffered honor with apparent safety.

WHILE THOU ART THERE AND I AM HERE.—From the other side of the pond comes the news that M. Madier Mongour, the second *chef d'orchestra* at the Paris Grand Opera, has commenced divorce proceedings against his wife, Mme. Fursch-Madi, the excellent dramatic prima donna and directress of the new American School of Opera.

NILSSON'S AUDIENCE.—Mme. Nilsson's proposed concert at Munich had to be suddenly abandoned, as not more than seventeen tickets were sold up to the day advertised for the con-

cert. She left Munich directly for Paris, and has given up the idea of a German tournee, as she found that the Germans don't take kindly to big reputations that are not backed up by equally big achievements.

FISCHER IN RUSSIA.—Adolph Fischer, the well-known violoncello virtuoso, has gone from Paris to Russia, where he will play at Moscow, St. Petersburg and Warsaw. Later on he will be heard also at one of the Leipsic Gewandhaus concerts.

RUMMEL'S ARRIVAL.—Franz Rummel, the eminent pianist, will arrive in this country on or about January 16 and will be heard here in various recitals and concerts.

HOME NEWS.

—Mrs. Helen Ames, the well-known soprano, has returned to New York after a successful concert trip in the West.

—Michael Banner will play at the Cincinnati Philharmonic Concert, January 14 and 15. Miss Emma Cranch will be the contralto.

—Mr. Duff's "Mikado" company has returned to town, and can be heard at the People's Theatre for the rest of this week and for some time to come.

—The Mendelssohn Quintet Club is on its annual successful tour. The concerts of the club are well attended, and as usual by the best musical element in every city visited by it.

—Mr. Edward Aronson, the indefatigable man of business who has always attended closely to Casino affairs since the house was opened, has been laid up a few days with illness.

—It is reported that Mr. George H. Whiting, the organist, is about to return to Cincinnati to occupy his old post at the College of Music. Mr. Whiting is at present at the New England Conservatory of Music.

—The New York Harmonic Society gives its first concert at Chickering Hall this evening. Bach's cantata, "Thou Guide of Israel" and Leslie's "First Christmas Morn" are the principal numbers on the program.

—Mrs. Wm. H. Sherwood, the estimable pianiste, has been giving some interesting pianoforte recitals at her residence, 288 Newberry-st., Boston, Mass. The lady will be heard in New York on January 13, when she will give a recital at Steinway Hall.

—Mr. Rudolph Aronson is making arrangements for a series of "monster concerts" at the Casino, to take place on Sunday evenings after the holidays. His orchestra, a military band, a chorus of sixty and several soloists will take part. "Amorita" will remain on the bills for several months, according to the management.

—The program for to-morrow afternoon's Thomas popular matinee is as follows:

Symphony No. 3, D major, op. 36.....Beethoven
Concerto No. 2, F minor.....Chopin
Mr. Rafael Joseffy.
Bacchanale, "Tannhauser".....Wagner
Theme and Variations, from D minor quartet.....Schubert
String Orchestra.
Overture, "Benvenuto Cellini".....Berlioz

—Mr. Emil Liebling gave a successful piano recital at Kimball Hall, Chicago, last Thursday night. He had the assistance of Miss C. Proctor, Miss L. Roemheld, Miss M. Whitney, Miss F. Sheffer, Miss N. Stevens, Miss M. B. Williams, Miss B. Gibson, Miss C. Higgins, Miss L. Hart, Miss W. Johnson, Mr. F. D. Day and Mr. A. Busse, nearly all of whom are pupils of Mr. M. L. Bartlett and Mr. Carl Becker.

—The veteran pianist, the Chevalier Antoine de Kontski, gave his fifth pianoforte recital of the first series at Chickering Hall on last Saturday afternoon before a large and enthusiastic audience. He played with his old-time vigor and remarkable technic the allegro from Weber's sonata in A flat, his own "Reveil du Lion" and transcription for piano of the allegro from Beethoven's second symphony, as well as a Field nocturne and a Chopin mazurka.

—Bernardus Boekelman, the well-known pianist and teacher, arranged for last Wednesday evening at Miss Porter's young ladies' school in Farmington, Conn., a Bach-Händel musical evening. The program, preceded by a lecture on Händel, by Prof. Waldo S. Pratt, of Hartford, Conn., was as follows:

D minor for piano.....Händel
a. Præludium, b. Fugue, c. Capriccio.
Mr. Bern. Boekelman.
"Lascia ch'io pianza" (Rinaldo), for alto.....Händel
Miss E. S. Colton.
"Air de la Bourrée," for piano (Mason's trans.).....Händel
Miss Mary Neil.
"My Heart Ever Faithful," for alto.....Bach
Miss Antonia Henne.
"Blacksmith Variations," for piano.....Händel
Miss Helen Holmes.
"He was Despised".....Händel
Miss A. Henne.
Præludium and Fugue, G minor.....Bach
(F. Liszt's transcription for piano.)
(Mr. Bern. Boekelman.)

We regret to see that the collection of American idiocies called songs has just been increased by the publication of a new work bearing the choice title, "I'm Getting too Old to Kiss." If the publisher of this cheerful ballad is not getting too big to kick, he will hear of something to his advantage by calling on our musical critic.—*Musical Score.*

Miss Margulies' Concert.

MISS ADELE MARGULIES made her first bow before a New York audience this season at a well-attended concert given by herself at Steinway Hall on last Friday evening. The young lady has considerable pianistic, but only comparatively little musical-talent; that is, she plays the piano technically well and with good touch, but her musical conception and feeling are not very remarkable. Miss Margulies should also beware of playing from memory, as hers is not reliable enough, as was amply shown in the slow movement from Chopin's F minor concerto, where at the beginning of the recitative she was lost entirely. The Liszt "Hungarian Fantasia" was rendered also without that fire and enthusiasm which are characteristics of a good performance of that trashy, but effective composition.

Of unaccompanied soli Miss Margulies played the andante in D major from Schubert's "Fantasia" in G major, op. 78, two romances in D minor, and G flat major by Schumann, and the "Traumeswirren" by the same composer. Though Miss Margulies played these pieces fairly well she failed to create any deep impression with them.

The concert-giver had the assistance of the Thomas orchestra, which, besides the accompaniments to the above-named works, rendered very effectively a suite in D major by Saint-Saëns, the introduction to Max Bruch's opera, "Loreley," and the charming "Scherzo Capriccioso" by Dvorak.

Thomas Popular Concert.

LAST Tuesday evening's seventh Thomas Popular Concert was, in honor of Beethoven's birthday (December 17), dedicated entirely to the works of that musical giant. The Academy on this occasion was particularly well filled, and the audience one of the most musical and refined that could well be gathered in this country.

The concert opened with the following fragments from Beethoven's incidental music to Goethe's "Egmont":

- Overture, op. 84.
- Lied, "Die Trommel gerührt."
(Miss Emma Juch.)
- Entr'act, Larghetto.
- Lied, "Freudvoll und Leidvoll."
(Miss Emma Juch.)
- Entr'act, Allegro, Allegretto, Finale.

Regarding the "Egmont" music we cannot do better than to quote from Louis Maas's Boston letter in our last week's paper the following lines that he wrote after the Boston performance of the same work: "The 'Egmont' music is always disappointing in the concert-room. It was written for the theatre and is tiresome anywhere else. It does not belong to Beethoven's best works, since if we except the overture there is not much to it. The music is good and appropriate to the words in a measure, but that is about all."

The performance of the fragments by Thomas's magnificent orchestra was, however, very fine, and Miss Juch, who was in excellent voice, sang remarkably well. It is needless to say that she was much applauded after the above effort, as well as after the recitative and aria in B flat, "Whence art thou, power of music?" from the cantata "The Praise of Music," after which Miss Juch was induced to sing as encore Beethoven's song, "Herz, mein Herz."

The somewhat lengthy program contained, furthermore, for orchestra, the fourth symphony in B flat and the third "Lenore" overture, both of which were, as is the custom under Theodore Thomas, very well played, though we cannot conceal the fact that we have on former occasions heard the two last movements rendered with better ensemble.

The concerto in C major for piano, violin and violoncello, which was part of the program, is a work hardly worthy of Beethoven's great name, inasmuch as it is perfectly childish in invention and in no way of great musical value. It was finely played, however, in so far as the piano and violin parts were concerned, the former of which was rendered by Mr. Richard Hoffman and the latter by the concert-master, Louis Schmidt, while the difficult and un-effective 'cello part was not very commendably played by Mr. A. Hartdegen.

Thomas Popular Matinee.

THE program for the seventh Thomas Popular Matinee, which took place last Thursday afternoon, was perhaps the most truly popular of any that has been presented thus far. The orchestra, too, were in splendid trim, and played well-nigh perfectly. Nicolai's overture to the "Merry Wives of Windsor" was given with a snap and finish that was deservedly productive of much enthusiasm. The well-known Bach air on the G string gave an opportunity for the violins to display their purity of tone. The "Ballet Divertissement" from Saint-Saëns' "Henry VIII." showed off the band as a facile instrument for virtuosity at the hands of its conductor, while Svendsen's exquisite "Norwegian Rhapsody" in C major made clearly manifest their ability to observe delicate shadings, subtle nuances and quick changes of spirit in the composer's mood.

Both the soloists were received with marked attention—Mons. Felix Bour, the oboist, because his presence in the orchestra has been the cause of so much legal contention of late; Mr. G. Gordon Cleather, the tympanist, because his instrument, or rather instruments, are such an apparent anomaly as solo instruments in a concert-room. Mr. Bour, though appearing in a very trashy set of variations by Maillard on a theme from the latter's opera, "Sara," nevertheless showed himself conclusively to be a virtuoso of the highest rank on his instrument and altogether worthy of Mr. Thomas's high opinion of him. Mr. Cleather

played the rhythmically "catchy" piece in B flat, written by Tausch for six kettledrums, tuned in F, B flat, C, D, E flat and F octave. He displayed remarkable agility and succeeded in bringing the melody out clearly. The audience were so astonished at the possibility of the kettledrum which he revealed that they insisted upon an encore.

People's Concert.

THE People's Concert Society resumed their benevolent and commendable efforts for the promulgation of good music among the masses, and consequent musical development of the same, by the beginning last Sunday afternoon of a second season of free concerts for workmen and their families. Steinway Hall on this occasion was crowded with an attentive and exceedingly enthusiastic audience that greatly enjoyed the excellent performance by Theodore Thomas's orchestra of the following well chosen, exclusively orchestral program:

Symphony No. 3, D major, Op. 36.....Beethoven
Bal Costumé (second series).....Rubinstein
Theme and variations from D minor quartet.....Schubert
String Orchestra.
Tarantelle for flute and clarinet (by request).....Saint-Saëns
Messrs. Osterle and Schreurs.
Waldweben, "Voices of the Forest," Siegfried.....Wagner
Ride of the Valkyries.....Wagner

The Oratorio Society.

SCEPTICS in religion periodically announce a falling off in religious faith and profess to be delighted thereat. Just as often intensely religious people deplorably publish the decrease of spirituality in the churches. Yet year after year the coming of the Christmastide proves that Handel's "Messiah" is as potent a musical savior as ever.

The Oratorio Society made the annual demonstration last Friday afternoon and Saturday evening by giving the oratorio in the presence of as many people as the Metropolitan Opera House would conveniently hold, and thereby earning enough money to pay for the production of "Parsifal" later in the season. Those who affect to see nothing but a sort of fetishism in the Handel cult ought, therefore, to rejoice that it still has so strong a hold upon the public, for it makes possible things which they believe to have greater worth.

The only new feature in the Oratorio Society performance calling for comment was the singing of the solo quartet. Mr. Damrosch changed his mind, probably for economic reasons, and did not use the new instrumentation of Robert Franz as early in the season, it was said, he intended to do. Instead he filled in the accompaniments of some of the solos from the Franz score, and let the rest go as Mozart gave it to us. If the right to tinker with Handel's score is once conceded by an acceptance of Mozart's added accompaniments, it is difficult to see how objections can consistently be made to further additions, at least so long as they stop this side of the English brass band and monster drum absurdities. It becomes a question simply of intelligence and taste. It is only amusing to read the objections to the Franz score of some pedantic Englishman in the last number of *The Musical Times*, in view of what has passed unchallenged by the public for so many years in England. The accompaniments went well at the Oratorio Society's performances, and the chorus singing was as good as we are accustomed to, though greater precision in attack would have worked an improvement. The most serious drawback to the artistic success of the performance was the too uniformly too fast tempi of Mr. Damrosch, who carried a tendency that has been noticeable for years to an extreme.

The solo singers were Fräulein Lehmann, Fräulein Brandt, Mr. Whitney Mockridge and Herr Staudigl. With only one of the four able to pronounce the English tongue correctly, of course the lovers of the beautiful language of the oratorio had to forego the pleasure which comes from hearing good music associated with a worthy text. Fräulein Lehmann's pronunciation was the least objectionable of the three, but even this clever woman had not learned how to twist her tongue around the "th." She sang the music with a beautiful voice and in a most musically manner, albeit in the German oratorio manner, which admits of no sentimentalities of expression, her work being worthy to be placed beside the splendid singing of Herr Staudigl, who has no equal in oratorio among the bass singers now in this country. Fräulein Brandt disappointed the public, and so did Mr. Mockridge, though in a less degree. In his first air his voice seemed throaty, but he met the popular feeling in his interpretation of the music, and gave "Behold and See" in beautiful fashion.

Philharmonic Society of Brooklyn.

THE Brooklyn Academy of Music was beautifully decorated with garlands and fir-trees for the regular Christmas performance of "The Messiah," which took place last Saturday evening before a brilliant audience. These annual performances of "The Messiah," by becoming more and more the fixed institution of fashionable devotion, gradually remove themselves farther and farther from the scope of criticism. Moreover, nothing new can be said either about Handel's "Messiah," or of Mr. Theodore Thomas's well-known excellent conducting of the work. We therefore content ourselves with a few words about last Saturday's performance.

The chorus numbered almost five hundred voices, who had, under the very careful and efficient drilling of Mr. P. Tidden, learned to sing with precision, fine attack and in perfect tune. The effect produced by them was magnificent. Among the solo-

ists Miss Winant deservedly carried away the lion's share of the applause, as she sang well throughout, and Miss Walker made a decided success with that portion of the soprano part assigned to her. Mr. Sylva, though singing, as he always does, like a true and occasional great artist, is not at his best in English oratorio; his voice is too robust for the tenor part in "The Messiah." Mme. Fursch-Madi did not seem to be at home in her part, her singing of the *fortituri* being uneven and blurred, especially in her first aria, "Rejoice greatly, O daughter of Zion!" and her "I know that my Redeemer liveth" fell altogether flat. Her English pronunciation was hardly to be called fair, and may be sufficient for a directress of the American School of Opera, but for an American oratorio audience it is not quite the thing. Mr. Dietz's trumpet obligato was an artistic revelation after the last soprano aria. Mr. Whitney, whom one always expects to hear to advantage in oratorio, was the most disappointing of all. His voice sounded strained and tired, and he frequently wandered from the pitch. Nothing but the highest praise can be given to the orchestra and Mr. Thomas's conducting. *Aurevoir, "Messiah,"* next Christmas!

De Roode-Rice Concert.

MME. DE ROODE-RICE came to New York from the far West in order to give a concert at Steinway Hall, which laudable purpose she successfully accomplished on last Thursday.

The lady is a pianiste with remarkably well developed finger technic, a firm but somewhat hard touch, and who plays brilliantly though not with much depth or sentiment. She has, moreover, the serious fault of hurrying everything she plays, both in tempo and in phrasing. Thus it came to pass that in parts of Hiller's lovely F sharp minor pianoforte concerto the orchestra could hardly follow her with the accompaniment. Mme. de Roode-Rice further rendered the C sharp major prelude and fugue from Bach's well-tempered clavier; Schumann-Liszt's "Widmung," a piece by Dussek, very unfittedly called "Consolation;" Liszt's "Galop Chromatique," and Chopin's "Krakowiak."

Miss Omach Armstrong sang the "Dove Sono" aria from Mozart's "Marriage of Figaro" and a tarantella by Arditi very poorly.

The most enjoyable parts of the program were the orchestral numbers, comprising the "Euryanthe" overture, taken at a too fast tempo, by Mr. Van der Stucken; furthermore, Wagner's "Albumbliatt," which was very finely played and which was redemanded, as also the very pretty, new "Menuet des petits violons," from Pessard's opera "Capitaine Fracasse" and the ballet music from Saint-Saëns's opera "Etienne Marcel." These and the orchestral accompaniments were played very satisfactorily under Mr. Frank Van der Stucken.

Italian Opera.

MR. MAPLESON made another ineffectual attempt to revive the drooping interest in his operatic venture by a reginalization into spasmodic life for one single afternoon of William Vincent Wallace's threadbare and worn-out opera, "Maritana," which was given at last Saturday's matinee at the Academy of Music. The house on this occasion was only half-filled, which is much to be regretted, inasmuch as the performance was really a good one. The opera was given with the recitatives which Tito Mattei has substituted for the English dialogue, and as these recitatives are musically just as weak and uninteresting as is the entire work, it cannot be said that a musical public, which is just now carried away with the highest creations of modern art, could be expected to take great interest in a musical inanity of the "Maritana" kind.

The cast on Saturday afternoon was as follows:

Don Cesar de Basan.....Signor Ravelli
The King.....Signor Del Puente
Don Josef.....Signor De Anna
Il Marchese.....Signor Foscani
La Marchesa.....Mme. Labache
Laarillo.....Mlle. de Vigne
Maritana.....Mlle. Alma Fohström

Mlle. Fohström sang exceedingly well, and so did Signori Ravelli, De Anna and Del Puente, so that the performance, as before mentioned, was really a good one. The audience was not slow in appreciating this, and made up in enthusiasm what it lacked in size, encoring and vigorously applauding the well-known numbers. Signor Arditi conducted with old-time verve and carefulness, and chorus and orchestra consequently did their best.

To-night Massenet's "Manon" will be brought out for the first time at the Academy, for Mr. Mapleson's benefit, when Mme. Hauk will impersonate the title-role.

German Opera.

THE preliminary season of German opera at the Metropolitan, which closed last Saturday afternoon with a repetition of Goldmark's "Queen of Sheba," has been a great success, both financially and artistically. The result was an extremely gratifying one to the numerous believers in the modern school of music, who consider the music-drama as the highest art-form in music and we hope that the second and more important season, which will open on January 4 with the first production in this country of Wagner's "Die Meistersinger von Nürnberg," will prove even more successful, a fact which may safely be predicted, as the performances, besides including several novelties, will be under the sole conductorship of Herr Seidl, the most prominent and most satisfactory of living operatic conductors.

The last three performances, given at the Metropolitan on Wed-

nesday and Friday evenings and Saturday afternoon, included two performances of "The Queen of Sheba," which besides the mention of a twice entirely-sold-out house do not call for further comment, as the renderings resembled in every detail those previously criticized in these columns. It must, however, be mentioned that on Saturday afternoon Fräulein Goldsticker was substituted for Fräulein Brandt in the small part of *Astaroth*, and that she sang it satisfactorily, though she did not favorably compare with her predecessor.

On Friday night "Lohengrin" had its second and even better performance than was the one on the opening night of the season. The cast was the same as on that occasion, and Herr Stritt repeated the success he then scored as the *Knight of the Swan*. Frau Kraus was a charming *Elza* and Herr Robinson a fine *Telramund*. Fräulein Brandt has been a little hard worked and her voice showed decided signs of fatigue in her histrionically highly dramatic rendering of the part of *Ortrud*. Chorus and orchestra under Herr Seidl's most inspiring guidance were excellent.

From last Monday up to Saturday, January 2, the company are to be in Philadelphia, where they will give ten evening performances and two matinees at the Academy of Music.

Operatic Entertainment.

MME. MURIO-CELLI, a well-known local singing teacher, for the purpose of bringing out several of her pupils, gave a "grand Italian operatic entertainment" at the Academy of Music, last Saturday night, before a large-sized audience. The following was the program:

Second scene of first act of "Ernani": *Elvira*, Miss Christine Rosswog; *Ernani*, Signor Giannini; *Carlo Quinto*, Signor De Anna. Chorus.

Second scene of third act of "Faust": *Margherita*, Miss Minnie Dilthey; *Martha*, Mme. Labache; *Faust*, Signor De Falco; *Mephistopheles*, Mr. John Gilbert, of the American Opera Company.

First and second acts of "Semiramide": *Semiramide*, Miss Marie Engle; *Arace*, Miss Marie Groebel; *Assur*, Signor De Anna; *Idreno*, Signor Rinaldini. Chorus.

"Etelka," new waltz-song by Mme. Murio-Celli, Miss Minnie Dilthey; "Fior di Margherita," Arditi, Miss Marie Engle.

Fourth act of "Trovatore": *Leonora*, Miss Florence Conron; *Asucena*, Miss Marie Groebel; *Manrico*, Signor Giannini; *Conte di Luna*, Signor De Anna; *Ruis*, Signor Rinaldini. Chorus.

Of Mr. Mapleson's artists nothing need be said here, nor anything about chorus and orchestra and Signor Arditi's conducting, though it must be mentioned that, after the singing of his insipid "Fior di Margherita" by Miss Engle, he was publicly decorated with floral wreaths and presented with silver-ware.

As regards the fair débutantes, they all of them showed good training in vocalization, their vocal technic being well developed, but as the four sopranis all lacked strength of voice, it may be taken as an evidence that their teacher's strength does not lie in the direction of production of tone volume. Of the four sopranis Miss Minnie Dilthey and Miss Marie Engle are the most promising. The former has a very pretty and flexible voice of agreeable and sympathetic quality, and she acted the part of *Margherita* most charmingly. Miss Engle has a fine and imposing stage appearance, and her voice, though lacking strength in the upper register, is almost as beautiful as her face. She was every inch a queen.

Music in Copenhagen.

COPENHAGEN, November 17.

THE Concertverein gave its first concert last Saturday. The program was made up of works of the younger Scandinavian composers—a Dane, a Swede and a Norwegian. C. F. E. Horneman's overture, "Aladdin," opened the concert, and was listened to with interest as his most durable work. The lamented August Söderman was represented by "Die Wallfahrt nach Kevlaar" for baritone solo, chorus and orchestra, a graceful work full of imagination, but at a first hearing it is impossible to give a definite opinion of the general effect of text and music. Perhaps this may also have arisen from certain imperfections in the performance, and because the right tempi were not always maintained, particularly in the two first parts. Three small choruses followed, by the same composer—"Wedding Song" for female voices, and a poem by Runeberg, and "Lokkeleg" by Björnson.

The second part of the program contained three works by Edward Grieg, who has come to the city for the winter with his wife. The celebrated composer conducted his own works, and his enthusiastic reception showed the esteem in which he is held here. Björnson's "Outside the Southern Cloister" is in Grieg's setting a striking dramatic and poetical cantata. Even if Mme. Grieg, who sang the soprano solo, lacks adequate vocal power, she succeeded in producing a strong effect by means of her great musical understanding. Then we heard Grieg's instrumentation for string orchestra of his own beautiful suite for piano, entitled "In Holberg's Time." We enjoyed particularly the prelude, the gavot and the last piece, a rigaudon.

The last piece of the concert was a chorus we have heard before, a setting of Björnson's poem, "Landkjæding," with Simonson as baritone and the Studenters Sangverein as male chorus. This work received an exceptionally good interpretation. At the close of the concert the honored guest was again greeted with unbounded applause, in which the orchestra joined.

Madame Popper-Menter gave a concert on the 12th inst. in the large hall of the Casino, which was crowded with an audience that showed unbounded enthusiasm. It was Liszt who once said

of Mme. Menter: "Sie schlägt Alle, ja die Menter schlägt Alle," and this certainly would apply to her imposing and really grand rendering of the "Hungarian March," by Schubert-Liszt; the "Erl-King" and the colossal "Don Juan Fantaisie," by Liszt; Beethoven's sonata in C sharp minor; "Wohm," by Schubert-Liszt; two Mendelssohn songs and the pieces by Chopin were beautifully performed. Mme. Menter is, and will continue to be, an interesting and exceptionally fine artist, who deserves all the honors showered on her.

DANE.

Success of the Courtneys.

THE two of the three song recitals by Mr. William Courtney and the Courtney Ladies' Quartet, which were given at Steinway Hall on December 12 and 19, and the first concert of the Courtney pupils, which took place at Chickering Hall on December 15, have given such thorough satisfaction, both to the musical public and Mr. and Mrs. Courtney, that we deem it a pleasure to make special reference to them and to the scope of the work done by the Courtneys.

An address delivered last year by Mr. William Courtney to the pupils will in one survey give an estimate of the work done by the Courtneys, and since then another great step in advance has been taken, as the concerts above referred to have shown. Mr. Courtney said:

LADIES AND GENTLEMEN—I thought, in beginning the present winter, that it would be interesting to most of you to know what we have done in the past and what we are doing at present, and to show how we have worked up from a very small beginning to the very useful work we are doing now. It will, therefore, be necessary for me to take you back to the year 1879, when we gave a reception at our house, at which three pupils were all we could make a show with, those being Miss Simms, Mr. Nash and Mr. Choimeley Jones, the rest of the entertainment being made up of outside talent. In 1880 we gave a reception of a much more pretentious character, and had a printed program made up entirely of the pupils and ourselves. At that reception we brought forward eleven pupils, among the number being Miss Simms, Miss Clapper, Miss Madeleine Lucette, Mr. Herman Clapp and Mr. Choimeley Jones, but of the eleven pupils who took part on that occasion I would incidentally remark that Miss Simms, Miss Clapper, Miss Lucette, Mr. Alfred Wilke and Mr. Choimeley Jones have since become more or less well-known public singers, a fact that is very encouraging to us, as it must be to the pupils themselves and to those at present struggling to become known.

In 1881 it was decided to rehearse different works, in order to give the pupils not only an idea of the solos, but of the different choruses and other concerted music, so as to get somewhat of an idea of the general work. During that winter we rehearsed Haydn's Sixteenth Mass, Stainer's "Daughter of Jairus" and Handel's "Messiah." That year we gave no public performance, our great difficulty in those days being the lack of contralto voices.

In 1882 we commenced rehearsals with about forty pupils, but still had only a showing of three good contraltos. However, we rehearsed Rossini's "Stabat Mater," Mendelssohn's "Elijah" and some smaller works; we also practised a good deal of part-music. In the spring of that year it was decided to give a concert in Steinway Hall, which took place on April 14, under the conductorship of Dr. Damrosch, who had an orchestra of forty instruments. Forty-three pupils took part in that concert, and we sang the "Inflammatus" from Rossini's "Stabat Mater," and Zingarello's "Laudate," besides some perfectly-rendered part-songs under the direction of Mr. Caryll Florio. The concert was in every respect a success, with the exception that it was perhaps too long, a circumstance that couldn't be helped, considering the number of pupils who were entitled to an appearance. At this concert tickets were sold by the pupils only, and resulted in a sale of over \$300.

In the next year, 1883, we started rehearsals at my rooms, 27 Union-square, and rehearsed "Judah Maccabeus," "Jephtha" and "The Redemption." It was now decided to give a concert in Chickering Hall, which we did on the 15th of May, with Mr. Frederic Archer as conductor and an orchestra of forty. Fifty-four pupils actually took part, and some of the soloists made brilliant successes, but I will not mention their names, as there are several of them here and it may confuse them. But the concert was voted a great deal too long by people who had been given complimentary tickets, and even some of the good people who paid suggested that it was rather long; the fact being that we tried to give all the advanced pupils an appearance, and couldn't do it in the time. Although this was the greatest show of pupils we had ever had, we felt that there was a screw loose somewhere, and in trying to do too much had not done our work to the best advantage. We felt that, having started our concerts, it was necessary to continue giving them, and yet we looked with horror to a concert that must last about seven hours when the next year came. In fact, we thought of taking the Academy of Music and Irving Hall on the same evening and giving a monster festival. While we were thinking the matter over Mrs. Courtney came forward with a very startling idea, and that was that we give a series of invitation concerts, at which we could choose our own audience and at the same time give the most advanced pupils an opportunity to appear and to do work that would be edifying and instructive to those who were not prepared for a public appearance.

The idea frightened me very much at first, as I saw a great deal of work ahead, a difficulty in getting the pupils together, and many other things. However, we determined to give it a trial, and after about a month's rehearsals we gave our first concert at Manuel Hall, December 4, 1883, when we performed Dr. Stainer's "St. Mary Magdalene" for the first time in this country, under the conductorship of Mr. Louis Jacoby. Our next concert was given on January 22 of the present year under the conductorship of Mr. Caryll Florio, when Spohr's "Last Judgment" was the work given, and our third concert took place on March 25, when Dvorak's "Stabat Mater" was given for the first time in America, under the conductorship of Mr. Mortimer Wiske. These three concerts (which concluded each evening with a miscellaneous program) were very successful. There were, however, two serious drawbacks, and they were, first, the smallness of the hall and the compulsory use of a cabinet organ, which gave us very little assistance in the orchestral effects that can always be produced with a grand organ. These concerts received some very flattering criticisms, being not judged from the standard of ordinary pupils' concerts, but from an artistic standpoint.

I have now brought you to the present year, and in order to correct the shortcomings of last year we have taken Chickering Hall, which I am sure will be large enough and where we shall have the advantage of the large organ. The first concert will take place, as you are informed, on the 19th of December, giving us six rehearsals. The second on the 24th of February, giving us seven rehearsals, and the third on the 28th of April, giving us eight rehearsals.

We have taken these rooms for all the rehearsals, as we found that my rooms were much too small and our expenses for the three concerts will amount to a little over \$500, so we shall be glad if the pupils, one and all, will endeavor to reduce the expenses as much as possible. These rehearsals and concerts have been productive of much good to the pupils, several having made appearances that were very beneficial to them. Last year, in my anxiety to put the pupils forward, I gave appearances to some that did no credit to themselves and at the same time did me a great deal of harm.

One gentleman, who suggested to me that I should give him a certain song with many difficulties, was given a short solo in a part song, and it was so much beneath his dignity that he forgot to learn the tune of it. I shall therefore take it as a great favor if the pupils will not suggest any part of the different programs to me, as I am very tender-hearted and it grieves me much to be obliged to refuse them anything. It is as much to my interest to put good singers forward as it is to them, but it is to our mutual disadvantage to make appearances that are not fully justified, because first impressions carry with them a lasting influence.

At our evening rehearsals we have always made a practice of spending part of the evening socially, and although that part of it was rather lost sight of last year in consequence of the few rehearsals for each work, I sincerely hope that we shall renew the social part of the evenings this year, as it is in the fact of our working for each other that lies our great strength. The Courtney pupils control a great many churches in New York, Brooklyn and surrounding neighborhoods, and your power will still increase if you will help each other all you can. We have again engaged an accompanist, than whom it would be impossible to find a better; a lady whose heart is entirely in the work. I need hardly say that it is Mrs. Carl E. Martin.

The gentleman who has kindly consented to conduct our first concert is personally known to most of you, and I am sure that all those who sang under his direction last year will again be delighted to renew the acquaintance of Mr. Caryll Florio.

In order to give an estimate of the influence exercised by Mr. and Mrs. Courtney upon the general development of the vocal art in this city and vicinity, we herewith produce a list of their pupils and where many of them sing. The list will astonish most of our readers, not only on account of its character and length, but also because it shows how effective the Courtney influence is in the churches here, and consequently in other directions.

The following is a complete list of the Courtney pupils studying at the present time:

SOPRANO.

Mr. Courtney's Pupils.

Miss Anna Trischet, solo, St. Paul's M. E. Church.
Miss Janet Smedley, solo, Christ Church, Orange, N. J.
Miss Kittie Coates, solo, Presbyterian Church, Astoria.
Mrs. Emma Watson Doty, solo, St. Mark's, Episcopal.
Mrs. Carrie Hun King, solo, First Baptist Church, Brooklyn, E. D.
Miss Jennie Figgis, St. Mark's Episcopal, Brooklyn.
Miss Belle Mullins, solo, Simpson M. E. Church, Brooklyn.
Miss G. E. Kennard, solo, Presbyterian Church, Tremont.
Miss L. A. Marley, solo, Trinity Church, Bergen Point.
Mrs. Peckham, solo, M. E. Church, Middletown, Conn.
Miss Ada Hard, solo, M. E. Church, Middletown, Conn.
Miss M. Louise Everett, solo, M. E. Church, Middletown, Conn.
Miss E. M. Carman, solo, M. E. Church, Middletown, Conn.
Miss Annie Thomas, solo, M. E. Church, Middletown, Conn.
Miss H. L. West, solo, M. E. Church, Middletown, Conn.
Miss Susie England, solo, M. E. Church, Middletown, Conn.
Miss Alva Bucklee, solo, M. E. Church, Middletown, Conn.
Mrs. Ingraham, solo, M. E. Church, Middletown, Conn.
Mrs. Williamson, solo, M. E. Church, Middletown, Conn.
Miss Wickes, solo, M. E. Church, Middletown, Conn.

Mrs. Courtney's Pupils.

Miss Jessamine Hallenbeck, solo, Central Presbyterian Church.
Miss Louise Engel, solo, St. Columbo R. C. Church.
Miss Hermone Hill, solo, St. John Baptist Episcopal Church.
Mrs. Sybella Eastman Judkins, solo, 33d St. Baptist Church.
Miss Ida C. Haring, solo, Church of the Epiphany, Episcopal.
Miss Nellie Harvey, solo, Trinity M. E. Church, Springfield, Mass.
Miss Fannie Chamberlain, solo, First Cong. Church, Springfield, Mass.
Miss Minnie Atwood, solo, South Cong. Church, Springfield, Mass.
Mrs. Charles Brown, solo, First Cong. Church, Northampton.
Miss Louise Talcott, solo, First Cong. Church, Northampton.
Miss Draper, solo, First Cong. Church, Northampton.
Miss M. E. Davis, solo, First Cong. Church, Northampton.

CONTRALTO.

Mr. Courtney's Pupils.

Miss Hattie J. Clapper, solo, St. Paul's M. E. Church.
Mrs. Arthur C. Taylor, solo, St. Charles Borromeo R. C. Church.
Miss Lizzie Seymour, solo, All Souls Unitarian Church.
Miss Martha Spitzer, solo, R. C. Church, Brooklyn, E. D.
Miss Ella Joslyn, solo, Madison Avenue Congregational Church.
Miss J. Johns, solo, Madison Avenue Congregational Church.
Miss Hattie M. Story, solo, Madison Avenue Congregational Church.
Miss Jennie Corwin, solo, Madison Avenue Congregational Church.

Mrs. Courtney's Pupils.

Miss Jessica Schwerdt, solo, Fifth Avenue Baptist Church.
Miss Sarah Chapman, solo, Church of the Pilgrims, Congregational.
Mrs. Charles Scott, solo, Pearl Street Congregational Church, Hartford.
Mrs. Foster, solo, St. Paul's Universalist, Springfield.
Miss Alice Lincoln, solo, Trinity M. E. Church, Springfield.
Miss Mary Daboll, solo, Florence Street M. E. Church, Springfield.
Miss Bertha Clark, solo, South Congregational Church, Springfield.
Miss Tillie Trischet, solo, South Congregational Church, Springfield.

TENOR.

Mr. Courtney's Pupils.

Mr. Ross David, solo, Baptist Church, Yonkers.
Mr. William H. McCully, solo, Christ Church, Orange, N. J.
Mr. W. F. Tooker, solo, Simpson M. E. Church, Brooklyn.
Mr. Henry M. Love, solo, tenor and organist, Berean Baptist Church.
Mr. Wilbur Gunn, solo, Berean Baptist Church.

Mrs. Courtney's Pupils.

Mr. N. Callan, Jr., solo, Bedford Avenue Dutch Reformed Church, Brooklyn.
Mr. Frank Knothe, solo, Bedford Avenue Dutch Reformed Church, Brooklyn.

BASS.

Mr. Courtney's Pupils.

Dr. Carl E. Martin, solo, Grace Church.
Mr. Disney Robinson, solo bass, Church of the Transfiguration.
Mr. T. A. McGurn, solo baritone, Church of the Transfiguration.
Mr. Albert J. Blakeley, baritone and organist, Congregational Church, Waterbury.
Mr. Max Packert, solo, Hedding M. E. Church, Jersey City.
Mr. L. V. Thompson, solo, Seventy-third Street Presbyterian Church.
Mr. J. H. Wilson, solo, Seventy-third Street Presbyterian Church.
Mr. Thomas Lever, solo, Seventy-third Street Presbyterian Church.
Mr. George F. Bingham, solo, Seventy-third Street Presbyterian Church.

Mrs. Courtney's Pupils.

Mr. Chester I. Cole, solo, St. Paul's M. E. Church.
Mr. George Bond, solo, First Congregational Church, Springfield.
Mr. Palmer Taylor, solo, St. Paul's Universalist Church, Springfield.

The Courtney Ladies' Quartet, which has made such success in concerts, consists of Miss Ada C. Hard, first soprano; Miss Louise Engel, second soprano; Miss Lizzie Seymour, first contralto; Mrs. Arthur C. Taylor, second contralto.

In order to be free from disturbances at home while at work Schumann used to lock himself in, or would even have recourse to more unusual means to keep out untimely visitors. His friend Krägen came over one day from Dresden and went to the house. He rang, but no one appeared; however, as he could hear the piano going in Schumann's room he rang again louder. At last a little front window opened and Schumann looked out. He nodded in a friendly way, said, "So it's you, Krägen; I am not at home," shut the window and disappeared.

FOREIGN NOTES.

....M. Pouglin's biography of Verdi will be published this week by MM. Calmann-Levy, of Paris.

....The death is announced at Sorrento, aged 70, of the once popular tenor Mirate, the original duke in "Rigoletto."

....Herr Goetze, tenor, of the Stadttheater, Cologne, will sing six times next February at the Imperial Opera House, Vienna.

....M. Ambroise Thomas's "Hamlet" has been very successful, with Signora Gargano as *Ophelia* and Kaschmann as the *Prince*, at the Teatro Real, Madrid.

....Herr Pfeffer, chorus master of the Imperial Opera House, Vienna, has composed an opera, "Harold," which will probably be first produced in the above capital under the composer's direction.

....Of the 238 candidates for admission to the vocal section of the Paris Conservatoire this year, only thirty—viz., thirteen gentlemen and seventeen ladies, have been successful in their application.

....Herr Heinrich Zöllner, favorably known in Germany as a composer of vocal music, has been elected to the conductorship of the celebrated College Männergesang Verein, vacated by the retirement of Herr S. de Lange.

....The "Chevalier Jean," of M. Joncières, has been successfully produced at the Stadttheater, Cologne, the tenor Goetze impersonating the hero. The same opera is also shortly to be produced at the Royal Opera House in Berlin.

....The students from Wilhelmj's High School for Violin-Playing, near Wiesbaden, recently made their first appearance in public, taking part at Mosbach in a concert given for charitable purposes, and producing a very favorable impression.

....Herr Levi, conductor of the Theatre Royal, Munich, has been to Bayreuth for the purpose of settling with Mme. Wagner and Herr Gross, the banker, the preliminary arrangements for next year's "Parsifal" and "Tristan und Isolde" performances.

....Dr. Hans von Bülow played on the 27th ult. at one of the concerts of the Berlin Philharmonic Society, conducted by Professor Klindworth. He has started for St. Petersburg, where he is engaged to conduct the concerts of the Imperial Philharmonic until January 2.

....A monument is to be unveiled next year at Pressburg, his native town, to Johann Nepomuk Hummel, the pupil of Mozart, and one of the most influential leaders in the development of modern pianoforte playing, as well as an esteemed composer for that instrument. The money for the erection of this monument has been derived from concerts given by Liszt, Anton Rubinstein, Hans von Bülow, Joachim and others, as well as from the proceeds of lectures delivered by Bodensiedt, Vambéry, Oncken, Brehm and several other noted authors.

Cincinnati Scintillations.

CINCINNATI, December 18.

ON December 3 the Apollo Club (male chorus) gave their first public concert of this their fourth season. A cultured audience entirely filled the Odeon. The concert, so far as the execution of the different numbers of the program was concerned, was a perfect success, and showed hard work and careful training on the part of their director, Mr. Bush W. Foley. There is one serious criticism, however, to be made, and that is that the orchestra was altogether too heavy for the chorus, and in many of the forte parts the voices were entirely drowned by the instruments. This was made more noticeable by contrast with the "Serenade," of Storch, the "Lullaby," of Brahms, and the "Laughing Song," of Abt's, which were sung without orchestral accompaniment. The Apollo Club may expect liberal patronage from the public as long as they keep their performances up to such a standard.

To-night occurs the third Philharmonic Orchestra Concert, and, judging from its precursor, the public rehearsal of yesterday afternoon, it will be much better than either of the first two. The program has, as novelties for Cincinnati, the third symphony by Brahms; ballet music, "Der Dämon," Rubinstein; and melodies for string orchestra, Grieg. The other ensemble numbers were: Overture, "Fidelio," Beethoven, and suite "L'Arlesienne," Bizet. The soloist, Mme. Hastreiter, of Thomas's American Opera Company, who sang an aria from "Il Guarany," by Gomes, and a song, "Liebeslied," by Reichardt, completely captivated her audience and was compelled to respond to an encore. Mr. Broekhoven was the conductor, and under his direction the orchestra is making rapid strides toward perfection, and in matters of attack and precision of execution their work is much better than ever before.

The May Festival Chorus give "The Messiah" on December 26, and after that settle down to hard work for the festival next May.

PLSO MAJOR.

A vocalist makes a sad complaint in the *Musical World*. He was singing "Honor and Arms" at a concert in the Isle of Man, when a wasp settled on his nose. He says the words of the song, "Though I could dispatch thee with a blow, poor victory to conquer thee," made it excessively amusing. I doubt not it was wondrously amusing—to the wasp. But it would be more delighting, and, indeed, most deliciously humorous to know how the singer eventually "dispatched" the wasp. I believe you may crunch a wasp up in the palm of your hand if you know the knack. To try to catch him with a pair of tongs may be ingloriously safe, but it is usually ineffective. To permit a wasp to pitch his moving tent on the proboscis of a vocalist is calculated to improve neither the temper nor the English language. The best method is to drown the insect in beer. When the wasp is on your nose, get a quart of stout and tip-tilt it till the beast has settled. He must settle sooner or later, but take heed to drink only the beer.—*Cherubino (Figaro)*.

Herr Bott's Concert.

WITH all due respect for old age and old-time reputations, we cannot help regretting that Herr Jean Joseph Bott, "the eminent German violin virtuoso," should have given a concert here. He did this, however, on Monday night at Steinway Hall before a fair-sized audience, to whom he so clearly demonstrated that he is nothing more nor less than a ruin, that they all early began leaving the hall and that Herr Bott found himself delivering his last pieces to Herr Seidelbach, the janitor, and to the polite ushers of the building. It would be useless to try to analyze Herr Bott's attempts at violin playing—they were simply ridiculous. In Beethoven's early F major sonata, op. 24, he had the assistance of a young pianist, Mr. Emanuel Moor, who played with good technic and musical taste. This promising Hungarian also rendered Liszt's "Concerto Pathétique," and as an encore a barcarolle by Rubinstein.

At this concert also was heard a young soprano, Miss Juliette Corden, who is possessed of a light and pleasing soprano voice, which she uses to advantage. She sang an aria from Verdi's "Ernani," the "Batti, batti" aria from Mozart's "Don Giovanni" and Schubert's "Serenade," the latter two numbers with violoncello obligato, which was well played by Mr. Wilhelm Müller.

Music in Boston.

BOSTON, December 30.

THE tenth Symphony Concert of this season took place last night at Music Hall, when the following program was rendered:

W. A. MOZART.....OVERTURE. ("Don Giovanni.")
C. M. v. WEBER.....CONCERTSTÜCK for piano in F minor.

H. BERLIOZ.....SYMPHONIE FANTASTIQUE.
I. Reveries, Passions. (Largo Allegro.)
II. A ball. (Allegro non troppo.)
III. Scene in the fields. (Adagio.)
IV. March to execution. (Allegro non troppo.)
V. Dream of a Sabbath Night. Rondo of the Sabbath. (Larghetto; allegro assai.)

The soloist was Mr. George M. Nowell. This concert was an improvement on the one of last week, and evidently gave much pleasure to the audience. The Mozart overture was played with much spirit and dash and with excellent effect. In the Weber number Mr. Nowell made his debut before a Boston audience, and, if I am not mistaken, it is his first public appearance in this country since his return from his studies in Germany with Kullack and others. We made the acquaintance in him of a promising young artist, possessed of many good qualities in his playing. His technic is well developed and of the right kind, having evidently studied Bach, Hummel, &c., to advantage and he has plenty of "go" in him, even more than is good for him when playing with an orchestra, where strict time-keeping is of primary importance. His touch is good and his playing generally musicianly. More repose, less pedal and greater care for the left hand, which frequently drowns out passages for the right hand, are things to be recommended to him. With the talent which it is evident he possesses, the experience to be gained by frequently playing in public will go a long way, so that the best may be expected of him in future. Berlioz's music is of the sort about which one can either get very enthusiastic or very much disgusted, according to one's individual taste. Symphony is certainly a misnomer, as applied to it. "Suite fantastique" would have been more correct, as there is nothing symphonic about any of the movements, no logical development, no inner coherence and no contrapuntal writing to speak of. The five movements are strung one to the other without any apparent connection, the composer just letting his imagination run wild. The ideal symphony is when each instrument takes an individual and in its place independent part, much as the different characters in a drama do, and not like in a mass-meeting, with one speaker at a time as centre, the rest serving only as "staffage."

In Berlioz's music some one instrument "speaks" at a time; the rest, instead of having something to say in a contrapuntal way, are merely background, if not entirely silent, leaving the one to say its say alone, which device the composer rather too frequently makes use of. Beethoven has taught us what a symphony should be, but the word is nowadays frequently

misused, as it seems that few people really know what it means. One might as well string five different one-act pieces together and call the whole a drama. The music is interesting, though, from a sensational standpoint, it occupies about the same position in music that the modern sensational drama does to the works of a Goethe or Shakespeare in literature. Berlioz always interests one by his magnificent orchestral effects, but they are only orchestral effects, as he has not the one great essential of genius, namely, melody, of which there is a great lack in all his works.

LOUIS MAAS.

PHILADELPHIA MÄNNERCHOR.

Celebration of the Fiftieth Anniversary of its Foundation.

THE celebration of the fiftieth anniversary of the foundation of the oldest German singing society in the United States, the Männerchor (male chorus) of Philadelphia, Pa., took place December 15, 16 and 17 in that city. Preparations had been made on a grand scale for many months previously, and the three days' festival passed off without being marred by a single disturbing incident.

The Männerchor was founded December 15, 1835, by twelve German gentlemen, of whom but one is still living—Mr. Schreiber, hale and hearty, and now 84 years of age.

The first evening, December 15, was devoted to the reception of the members, friends and guests of the society at Männerchor Hall, the president, Mr. Edmund Wolsieffer (son of Phil. Matthias Wolsieffer, one of the founders) making the speech of welcome to the large audience assembled.

The second and principal evening, Wednesday, December 16, consisted of two separate entertainments, viz., a grand concert at the Philadelphia Academy of Music, followed by a banquet at Männerchor Hall. The Academy was crowded with an appreciative and intelligent audience. The male chorus of the New York Liederkranz, one hundred strong, had arrived by special train and participated in the concert, and as was to be expected, covered themselves with glory, and, in fact, proved to be the attraction *par excellence*.

The concert was not over until 11 P. M. The orchestra rendered Wagner's "Tannhäuser" overture, Schubert's unfinished symphony in B minor, the overture "Medea," by W. Bargiel, and Svendsen's Norwegian Rhapsodie, No. 2, very creditably, while Miss Charlotte Walker (of the American Opera) sang Weber's aria, "Ocean, thou mighty monster" and an aria from Goldmark's "Queen of Sheba," with fine effect. Mr. Jacob Graff was quite successful in his tenor solos, and the Männerchor sang two large and difficult choruses, viz., "Sehnsucht" (Longing), by Julius E. Meyer, of Brooklyn, N. Y., and "Osian," by J. Beschmitt, under the guidance of Mr. Samuel L. Hermann, with fine precision and effect, although the voices showed that the sixty-eight singers had gone through the first part of the campaign the evening before. A beautiful new flag was presented from the ladies of the society by Miss Julia Walters, and a United States flag by Miss Regina Meyer. Both ladies made neat speeches, and the president of the ladies' committee unveiled a statue of the founder of the society, Phil. Matthias Wolsieffer (who died in 1872).

The New York Liederkranz, under the leadership of Reinhold L. Hermann, sang Moehring's "Spring song" deliciously, a perfect storm of applause compelled the singers to add the lovely Styrian Folksong, "Dirndl tief drunt im Thal," by Herbeck.

In the second part the Liederkranz sang V. E. Nessler's "Ave Maria" with marvelous precision and effect. Again encored they sang "Ich halte ihr die Augen zu," by R. Volkmann, eliciting renewed and prolonged applause. At the close of this most interesting concert the members of the Männerchor and their ladies; and the New York Liederkranz, proceeded in carriages to Männerchor Hall, which was appropriately decorated, and was soon filled by an immense assemblage. Mr. Edmund Wolsieffer in an appropriate speech welcomed and thanked the Liederkranz, when Mr. William Steinway, president of the Liederkranz, responded, and in a most eloquent, effective speech, dwelt upon the intimate friendship existing for many years between the two pioneer societies of Philadelphia and New York and presented to the Männerchor as a gift from the singers of the New York Liederkranz a massive silver "Love and Friendship" cup, twenty inches high, manufactured by the Gorham Company, bearing the following inscription:

1835. DEDICATED TO THE 1885.
PHILADELPHIA MÄNNERCHOR,
ON THEIR
FIFTIETH ANNIVERSARY,
BY THE
SINGERS OF THE GERMAN LIEDEKRANZ,
NEW YORK.

This interesting and most impressive ceremony was followed by the singing of the "Ecce Quam Bonum" by all present, and magnificent chorus singing by both societies, as also a number of fitting speeches, until nearly 3 A. M., when the entertainment finally terminated. The third and last evening of the festival, December 17, consisted of a banquet and grand ball, which was largely attended and passed off to the satisfaction of all participants, but few of the out-of-town guests, however, being present.

—The Mendelssohn Quintet Club plays at Kent, Ohio, on Christmas and at Canton, Ohio, on the 28th.

—A performance of the "Mikado" by amateurs for a benevolent purpose took place last night at the University Club Theatre, under the direction of Mr. J. Remington Fairlamb, organist and choir-master of St. Ignatius' Church.

—A pleasant musicale took place at the residence of Mr. F. W. Devoe last Friday evening. Among those who participated were Miss Dora Becker, the young violinist; Mrs. E. M. Letts, Mr. W. H. Rieger, Mr. C. J. Bushnell, Mr. Gustave Becker, and Mr. L. R. Dressler. Mr. W. R. Chapman was musical director, and Mr. J. W. Currier played improvisations upon the organ.

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GRAND CONCERT UPRIGHT, GERMAN RENAISSANCE.

— COLOGNE, Unter Goldschmied 38. —

THE MUSIC TRADE.

ORGANS AND STENCILS.

Curious Institutions Flourishing in
New York City and in New Jersey.

WITH the revival of business it appears that the institutions such as flourished in the days of Beatty are at it again, and with all the pristine vigor.

Complaints reach us about deception and peculiar modes of doing business, affecting the revived Beatty concern, now known as the Beethoven Piano-Organ Company, of Washington, Cornish & Co., Washington, N. J., the Bridgeport Organ Company, Bridgeport, Conn., and a concern in this city called Hearne & Co.

The Beethoven Piano-Organ Company is located in the old Beatty headquarters in Washington, N. J., and on its billheads and circulars uses the old Beatty factory cuts. E. A. Cole is designated as secretary and treasurer and Jacob Crevling as superintendent. A recent transaction of this new combination—the Beethoven Piano-Organ Company—is novel and interesting.

One J. S. Dawson, a resident of Washington, D. C. (not N. J.), who was at one time an editor of a Kentucky paper, advertised Beatty, who paid him in the shape of a \$500 note and agreed to deliver a certain style of Beatty piano on payment of \$200 cash and the return of the note. This is an old scheme, but it worked very well in country districts and among country editors, who fell into the trap.

Mr. Dawson recently addressed a letter to the Washington concern, which seems to have succeeded Beatty and apparently some of his methods, and received this reply:

BEETHOVEN PIANO-ORGAN COMPANY,
WASHINGTON, N. J., U. S. A., November 21, 1885.

J. S. Dawson, Washington, D. C.:

DEAR SIR—In answer to yours of recent date, we hand you the following low prices on our leading styles, viz.:

Organs—	Pianos—
Cottage style.....\$45	No. 910.....\$200
Imp. Beethoven style.....65	No. 899.....200
Chapel style.....70	No. 2,093.....255
Pipe-top Beethoven style.....75	No. 5.....225
Orchestral Piano style.....80	

We furnish stool and book with each organ, and a stool, book and cover with each piano. Remember, our instruments are warranted for six years and ship on fifteen days' test trial, and, if not as represented, to be returned, and we will pay all freight charges. All we ask is satisfactory guarantee the instrument will be paid for, as our terms are the fairest could be offered, and prices low. We hope to be favored with your order, or at least a reply stating why you do not order.

Yours truly, BEETHOVEN PIANO ORGAN CO.

It will be seen that the concern advertises itself as manufacturers of organs and of grand, square and upright pianos. To the letter Mr. Dawson replied that he held a \$500 note against Beatty, and received the following reply, the signature of which, like all the rest, was stamped with red ink, "Beethoven Piano Organ Co." It will be noticed that the letter is written in the first person, while the signature says "We are, yours," &c. This is the second letter:

BEETHOVEN PIANO-ORGAN COMPANY,
WASHINGTON, N. J., U. S. A.

Mr. J. S. Dawson, Indian Bureau, Washington, D. C.

In answer to yours of November 26th.

SIR—Your holding a note against Mr. Beatty for \$500, we cannot find any record of it. Therefore, please state what the note was given for and to whom, then I can give you prices on pianos, which I hope we will be able to make a bargain.

Hoping you will answer this by return mail, we are, yours truly,
BEETHOVEN PIANO ORGAN CO.

Mr. Dawson replied that he would like to get some-

thing for the note, and received this characteristic answer:

BEETHOVEN PIANO-ORGAN COMPANY,
WASHINGTON, N. J., U. S. A., December 3, 1885.

Mr. J. S. Dawson, Washington, D. C.:

DEAR SIR—The note is absolutely worthless to us. Yet, to give you a fair chance of getting the instrument, we will make you an offer on our several pianos.

No. 910, regular price, \$200. We will ship you this for \$185 and your note, and for \$99 we will accept \$185 and your note. No. 5 we will give you for \$210 and note; also No. 2023 for \$240 and the note.

This, you see, is allowing you \$15 on any piano. It is the best we can do, as the instruments are placed at the lowest rates possible.

If this offer is accepted we will ship piano immediately.

Yours truly, BEETHOVEN PIANO ORGAN CO.

Mr. Dawson, having had the pleasure of enjoying one sensation in the piano line that did not improve his estimate of the manner in which it was conducted, concluded not to buy at the low figures quoted by the Beethoven Piano-Organ Company, but sent the case to us for investigation. We will here state for his benefit, that the pianos offered to him are not made by the Beethoven Piano-Organ Company, as there are no pianos made in Washington, N. J., at all. The pianos offered are cheap, lowest grade New York stenciled pianos, that can be bought from \$110 upward to about \$125. Had Mr. Dawson shipped the \$185 and had he received the piano, the transaction would have netted the Beethoven Company a nice percentage of profit.

It may as well be said right here that we are after stencil frauds as lively as ever, notwithstanding our friend Fox and Mr. Colby of the *American Art (?) Journal* and his son-in-law Thoms.

The piano circular sent out states that the company is the Daniel F. Beatty Organ and Piano Company, W. P. Hadwen, manager, Washington, N. J. The square piano is stenciled "Beatty," the upright is stenciled "Daniel F. Beatty." The upright is put down at \$255, the square at \$297.50. Both pianos are low-grade New York stenciled pianos, and if we ever tumble across the manufacturer of the same he will get some of the free advertising that drove Beatty out of his business.

THE MUSICAL COURIER intends to stop this revival before it reaches any such momentum as the business had in the olden days.

Another firm in Washington, N. J., in the developed and highly organized stencil business, is Cornish & Co. Young Mr. Cornish is now the successor of Beatty as Mayor of Washington, N. J. The firm in their advertisements says that they are organ and piano manufacturers. They publish a long list of buyers of their instruments, all or nearly all of whom must have been under the impression that the piano purchased of Cornish and with Cornish & Co.'s name upon it, was made by Cornish & Co.

Cornish & Co. buy their pianos in the New York market as cheap as they can get them. They do not manufacture pianos at all. They never did. This kind of business should be stopped, and as soon as possible.

The next concern requiring our attention is located right here in the city of New York. The advertisement which follows herewith, comes from Kansas and tells a tale:

DO YOU WANT AN ORGAN?

Buy the New Home Parlor; \$125 organ for \$75. It is the latest triumph, the pearl of all the organs. An unparalleled combination of beauty, simplicity and efficacy. The pride of the home circle, the Sunday-school and the lodge-room. Warranted for six years. If you buy it you will not be disappointed. The price, \$75, can be paid as follows: \$25 cash with the order, \$25 in three months, \$25 in six months. Send for catalogue. Mention this paper. Address all correspondence to Hearne & Co., 39 Broadway, New York.

We called upon Hearne & Co. and not an organ was to be seen. A circular was handed to us telling the same story as the above advertisement.

We believe we know who the manufacturers of these stenciled "Home organs" are.

Complaints have also reached us from the interior of the State, the subject in one instance being the Bridgeport Organ Company and in two other instances E. H. McEwen & Co. These are the latest developments in these lines of the piano and organ trade. They are serious and require the attention of the legitimate trade. The piano and organ trade has been sufficiently injured by parties carrying on the kind of business described

above, and something must be done to arrest its progress.

THE MUSICAL COURIER will at least do its duty in the future as it has in the past.

TAYLOR & FARLEY'S AFFAIRS.

THAT old and respected organ concern, the Taylor & Farley Organ Company, of Worcester, Mass., is offering to compromise with its merchandise creditors at twenty cents on the dollar, cash and sixty days. The merchandise liabilities are said to be in the vicinity of \$7,000 and some of the largest creditors have signed off. The company owes its directors and stockholders some \$32,000. Besides owing contingent accounts and a few hundred dollars to help, there is a mortgage on the real estate of \$28,000. As business has been very dull with the company, it was decided that the step just taken would be the wisest. The assets consist of the real estate, a small amount of material and some bills receivable.

What greater evidence do we need of the danger of "going to sleep" in business than the story of Taylor & Farley? The company made a good, salable organ; it had men on the road; it sent out circulars at the proper time and did other things to keep going, but one business principle was discarded—the firm did not advertise to any extent. While other firms were pushing their names to the front, keeping them in full view of the large jobbing and retail organ trade, the Taylor & Farley Company adhered to the time-honored system of the past, and consequently could not keep pace with the advertising firms, who forged ahead.

If, after the arrangement with the creditors, the business will be continued and the proper system introduced to do business, it will be found that the Taylor & Farley trade-mark has a value in many parts of the country.

The Estey Company.

THE two great enterprises of the Estey Company, consisting of the Estey Organ Company and the Estey Piano Company, represent such enormous interests in the music trade, not only of the United States, but also of several foreign countries, that a reference to the company at all times becomes a matter of interest combined with importance to the trade. The activity at present displayed in the organ works at Brattleboro is indubitable evidence to us that first-class organs always can find a market; that the demand for instruments of that class is constant and uniform, and that the determination to adhere to a high grade organ will always produce satisfactory results.

The eminence of the name of Estey among makers of musical instruments has been attained by adhering to the determination to make only high-grade instruments, and when, therefore, the name of Estey became associated with the manufacture of pianos, it at once gave the instrument to which that name became attached a position which a decade of years would not have secured for it in the usual order of events.

An unsolicited letter recently received by the company from a gentleman, well known throughout the country as a composer of church music and as a musician, pays a compliment to the Estey piano which is as flattering as it is unequivocal. The names crossed out are those of two high-grade piano manufacturers.

CINCINNATI, Ohio, November 11, 1885.

GENTLEMEN—Yours of the 6th inst. is at hand. In regard to the Estey piano purchased, I am only too happy to say that I selected it after a careful examination and comparison with those of other makers and for the reason of its brilliant, sympathetic, round and full tone. I have a — and a — in my study, but neither to my judgment possesses the qualities of yours, which is giving most excellent satisfaction. I regard it as the coming piano and one certain to become a general favorite as it is known, and a fit companion for the Estey organ. I have tried to write just what I think and give you an honest opinion. It suits me exactly. Very truly yours, W. H. DOANE.

Three styles of pianos are manufactured by the Estey Piano Company. All are 7½ octave compass, with scale A to C, have three unisons, agraffe bearing-bridge, patent compound wrest plank and full iron frame. The difference between the styles lies in the increased size and the dimensions of the scales, style 3 being the smallest, style 5 the next in size, and style 7 being the largest, called the cabinet grand.

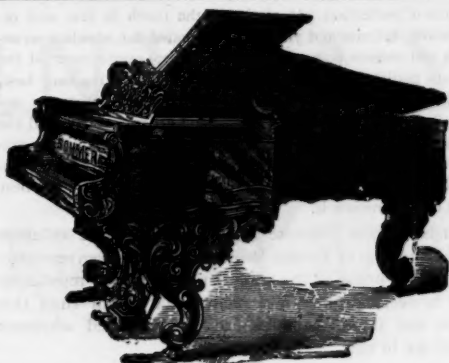
The character of the Estey piano is unique, and is discovered at once by a judge of musical instruments on account of its remarkable purity of tone and evenness of scale. Whatever the other advantages of that instrument may be, these two points, together with the agreeable touch, are the ones chiefly to be dwelt upon.

Other features of the Estey piano have been comparatively easily attained, but these vital qualities in the piano are the result of scientific research successfully accomplished. The future of the piano is beyond peradventure.

The Estey organ is represented here, as in the past, by the old-established firm of Saxe & Robertson, 831 Broadway, while the piano is controlled here by Simpson & Proddow, No. 5 East Fourteenth-st., this firm, together with the original members of the Estey Organ Company, constituting the Estey Piano Company.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES FREE. NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

THE "TECHNICON."

LETTER FROM THE ABBE LISZT, COMPLIMENTARY TO THE TECHNICON.

MR. J. BROTHERHOOD, 6 West 14th Street, New York:

Dear Sir—Unfortunately I am too old now to derive benefit from your invention. I commend, however, your "Technicon" to younger, energetic natures, of which there is no scarcity.

WEIMAR, October 14, 1885.

Yours,

FRANZ LISZT.

Treatise upon "the development of the hand," and "the theories upon which the Technicon is based," sent to any address on receipt of twenty cents in postage stamps.

For prices and all information apply to

J. BROTHERHOOD, Inventor and Patentee,

No. 6 West Fourteenth Street, New York.

JARDINE & SON,

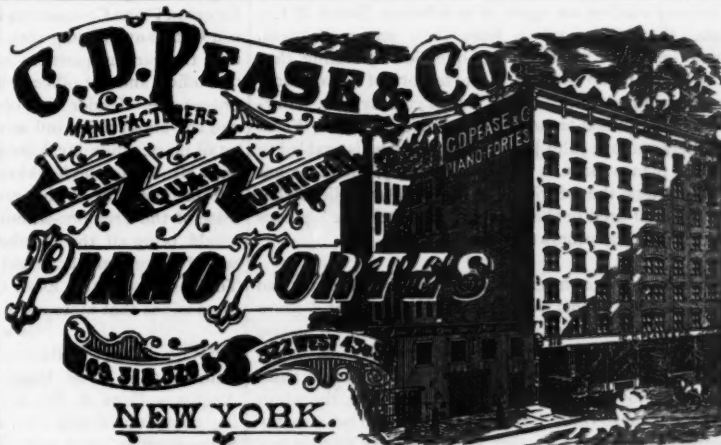
ORGAN BUILDERS,
318 & 320 East 39th St., New York.
LIST OF OUR LARGEST
GRAND ORGANS:
Fifth Avenue Cathedral, N. Y.,
4 manuals; St. George's Ch.,
N. Y., 4; St. Paul's M. E. Ch.,
N. Y., 4; Fifth Avenue Pres.
Ch., N. Y., 3; Brooklyn Tab-
ernacle, 4; First Presbyterian,
Philadelphia, 3; Trinity Ch.,
San Francisco, 3; Christ Ch.,
New Orleans, 3; and Pitts-
burgh R.C. Cathedral, 4.

ESTABLISHED 1836.

LINDEMAN
PIANOS.

UNSURPASSED in TONE and DURABILITY.

92 Bleeker St., New York.



J. PFRIEMER,
PIANO-FORTE
HAMMER * COVERER,
Grand, Upright and Square.

FACTORY AND OFFICE:
229 East 22d Street, New York.

BRAMBACH & CO.
MANUFACTURERS OF
PIANO-FORTES,

12 East 17th Street,
Between Fifth Avenue &
Broadway, NEW YORK.

DECKER
BROTHERS'

MATCHLESS

PIANOS

33 Union Square, N. Y.

THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,
Grand, Square and Upright Piano-Fortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

FISCHER
ESTD 1840.
PIANOS
RENOVED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.
GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:

415, 417, 419, 421, 423 425 & 427 W. 28th Street, New York.



65,000
NOW IN USE



Who is This?

LAST week the picture of Mr. Samuel Hazelton, of Hazelton Brothers, appeared at the head of this column. To-day I present the readers of this journal with the picture of another gentleman who is known to all the wholesale trade of the country. His bright smile haunts them whenever they think of him, and his amiable disposition manifests itself on every occasion. Who is he?

Inquiry reaches me again as to whether Swick & Co. make the pianos which have their name on them. Some time ago I answered this question by stating that "the Swick piano is made in the factory of Weser Brothers, or in part of it." That is all I can say now. However, I believe that an arrangement exists between Weser Brothers and one John J. Swick, by which he is enabled to call the pianos made in the Weser factory, where he has headquarters, the "Swick" pianos. I also believe that the material used in the pianos called "Swick" pianos is purchased by others than Swick.

One inquiry is to the effect whether Weser Brothers had rented several rooms from Swick. No, not that I know of. The rooms are probably rented to Swick. It is also asked whether it is true that Swick is turning out twenty pianos per week. The truth is that about two or three Swick pianos are sent out per week. In fact, the whole subject is mysterious. Swick may claim to be a manufacturer, and, having a sign on the Weser factory and purchasing here and there a little material, he may technically be entitled to the name of manufacturer; but I should not advise any person to purchase such a piano until after first investigating the subject. Weser Brothers are certainly not benefiting themselves by having their name mixed up with this Swick business.

Decker Brothers have issued a handsome, refined special catalogue of new styles of uprights now produced by the firm. A statement made by the firm in this catalogue is as follows:

Decker Brothers' pianos have everything that money can buy, and skill and experience suggest, to make them the perfect piano; their tone is unrivalled in purity, brilliancy, sympathetic and singing quality, sweetness and volume. Their action is a marvel of mechanical skill, possessing the highest

degree of perfection yet attained; the touch is firm and responsive, delicate and yielding, unequaled for absolute evenness and reserve power, answering every requirement of the artist's fastidious taste. Their workmanship is the very best, and for durability and power of standing in tune they are unequalled. The designs are refined and artistic, and withal the prices are moderate; in fact, the very lowest at which instruments of the highest class can be produced, and are even within the reach of those of moderate means who want the best and can appreciate it.

It is really a pleasure to endorse in these columns what the firm of Decker Brothers say of its own manufacture. No house in the trade enjoys a higher reputation for honesty, probity, and commercial honor than this firm, and its instruments are highly prized wherever they are in use.

Some of the latest styles of Clough & Warren organs are now to be seen at Mr. W. F. Tway's warerooms on Union-sq. I played on a style Ga. a few days ago and found the organ beautifully toned and the stop-work artistically arranged, giving an organist the best opportunity to make effective combinations which have a musical value. It is a pleasure to play on these instruments. Mr. Tway has done a large trade in Clough & Warren organs, and has also succeeded with the Hallet & Davis piano.

I understand that the Estey Company has leased the large building on Tremont-st., Boston, occupied by the Emerson Piano Company as retail warerooms. The Emerson Company is doing such an extensive wholesale trade that the various partners have been anxious to occupy one office, and the office at the factory is, of course, the proper one. Under the old arrangement Mr. Powers and the bookkeeper and salesmen had their office in the retail place, while Mr. Kimball and Mr. Gramer, together with Mr. Wells, the bookkeeper at the factory, occupied the factory office. The arrangement transferring the lease of the Tremont-st. building to the Estey Company would bring all the members of the company into one set of offices, which would just be the proper thing. The business of the Estey Company has grown to such dimensions that more room is necessary.

"Who makes the Baus pianos?" asks a subscriber in Pennsylvania. The Baus piano is manufactured by Augustus Baus & Co., a responsible piano manufacturing company of this city, which has a factory on West Forty-third-st., and new warerooms at No. 58 West Twenty-third-st. The company has recently leased a large factory on the East-side, which will be occupied by them in the spring. The Baus pianos are excellent instruments, carefully constructed under the guidance of a skilled artisan, Mr. Baumeister, and they give satisfaction to the agents handling them.

I saw a telegram on Monday, sent to the Fort Wayne Organ Company, at Fort Wayne, Ind., ordering 125 organs to be shipped to one Eastern house at once. I can mention the house, if necessary; it is a cash house and buys in large lots.

I see that my esteemed friend, Mr. O. L. Fox, of the *Indicator*, has not answered my questions propounded to him in THE MUSICAL COURIER of last week. I think

the questions were unanswerable, and that it was wise on the part of Mr. Fox not to attempt an answer. I presume, also, that his friends here in the stencil business requested him not to continue the agitation of the question.

The retail business of Haines Brothers has been disposed of to a firm at the head of which is Mr. Hay. Mr. Hay has for some years been in the employ of Haines Brothers, and has intimate relations with men of capital down town. He is competent and understands the business, and will, I hope, make a success of it. Mr. N. J. Haines, Jr., who formerly had headquarters at the warerooms corner of Union-sq. and Seventeenth-st., can now be found at the factory office, corner of Second-ave. and Twenty-first-st.

I am constrained to print a rather unfair system of advertising adopted by a very large firm and to which my attention has been called with a request to notice, as the complainant writes, "what we have to contend with." The Ludden & Bates Southern Music House, Savannah, Ga., is advertising "Gold watches given away." "To every cash purchaser of a piano between November 1 and December 1, 1885, from us direct or through any of our ten branch houses or 200 agencies, we will present as a complimentary souvenir an elegant gold watch * * * sold by jewelers at \$40 to \$50." Now, that seems all right and fair so far, and for firms who care to do business on that principle it is perfectly legitimate, and competitors who do not approve of it have no remedy.

However, during the same time that Ludden & Bates were advertising as above, a circular of the firm was floating about, which stated the following:

THROW INS.—Some houses get such large prices for instruments that they can afford to throw in instruments, chromos, bedroom sets, houses and lots, and candy for the family, but we don't run any such humbug schedule. We give with each piano a good stool and cover, with each organ a stool and instructor, and to every purchaser of an instrument a premium album containing over \$4 worth of choice music, and there we stop. We make sales by reducing prices, rather than playing the give-away game.

This is calculated to incense any competitor on account of its manifest unfairness. "We don't run any such humbug schedule. We make sales by reducing prices, rather than playing the give-away game," are the words of the Ludden & Bates house, and yet at the same time that house presents or gives away a \$40 or \$50 gold watch with every piano purchased during that time from it, its branch stores or its two hundred agencies.

I believe pianos can be sold without a resort to such unfair means, and the Ludden & Bates house, above all others in the South, ought not to set such examples of business practice. Ludden & Bates themselves term the "give-away game" a "humbug schedule." Then why resort to it at all? If it is a "humbug schedule" it should never have been introduced.

Down in the corner is a cut of an excellent upright piano made by the successors of Lighte & Ernst. I dropped in at the office of the successors of that old house, Messrs. Sturtevant & Co., and after testing this new upright, which has, in addition to other excellent qualities, an extraordinary bass, I requested the loan of this cut, which is an exact reproduction of the appearance of the piano. Messrs. Sturtevant are pushing the old name of Lighte & Ernst with vigor, and while doing so are attracting attention to their own with satisfactory results.

THE TRADE LOUNGER.

IN answer to an inquiry from Montreal we will state that through the courtesy of Messrs. Chickering & Sons we are enabled to give this reply:

Chickering piano, No. 49,272, rosewood, 7 octaves, scale 51, style C. Square. Finished Saturday, September 30, 1876.

IN consequence of the prevailing rumor that the Henry F. Miller & Sons Piano Company, of Boston, was to occupy No. 3 East Fourteenth-st. after the completion of the improvements in that building, and also on account of the change made in Philadelphia with the Miller piano, we telegraphed to the company and received the following reply:

BOSTON, December 19, 1885.

New York and Philadelphia rumors a little mixed. Have opened store in Philadelphia.

HENRY F. MILLER & SONS PIANO CO.

We are not in a position to explain the cause of the change from C. J. Heppe, the active Philadelphia piano dealer, to a Miller branch house in that city for the sale of the Miller piano.



MANUFACTURED BY STURTEVANT & CO.

THE STEINWAY PIANO

— AT THE —

✦ NEW ORLEANS EXPOSITION. ✦

— THE —

World's Industrial & Cotton Centennial Exposition.

NEW ORLEANS, May 29, 1885.

TO MR. LOUIS GRUNEWALD, New Orleans,

Agent of Messrs. STEINWAY & SONS, New York.

DEAR SIR: In making our official report as Jurors of Group 8, Class 808, on musical instruments, we deeply regretted the fact of being debarred to express our opinion on the exquisite display of several magnificent Steinway pianos at your beautiful exhibit at our Exposition; but as they were not entered for competition, and only for exhibition, we had to abide by our instructions and ignore them as well as other makers for above reasons.

As professional artists, however, we feel it our sacred duty to express to you, unsolicited, our great admiration for the Steinway pianos, which we consider the beau ideal of a perfect instrument, combining in its great mechanical construction all those eminent qualities of touch, sympathetic and singing qualities of tone, brilliancy, power, etc., which render them more than dear to any artist or amateur who loves music as produced on any of these wonderful and, we think, unsurpassed pianos.

Had the Steinway been entered for competition, our work, in place of being anything but easy and pleasant, would have become a labor of love, and instantaneously resulted in our conferring the "highest awards" possible to the Steinways. We write this after having individually expressed ourselves in mutual conversation, and tender this as a tribute to a firm which has done so much to elevate true musical art in this country, and which has the good fortune to be represented in our section by you, Mr. Grunewald, to whom we beg to tender our assurances of personal esteem and best wishes for future success.

Very respectfully and fraternally,

E. RICHARD,

H. JOUBERT,

G. D'AQUIN,

WM. H. PILCHER.

Will of Wm. A. Pond.

THE following is the last will and testament of Wm. A. Pond, which was filed for probate on August 13 last:

First.—I hereby nominate, constitute and appoint my beloved wife, Elizabeth M. Pond, and my two sons, Albert Edward Pond and Warren Pond, all of the city, county and State of New York, the survivor and survivors of them, to be the executors of my last will and testament and the trustees of the trusts herein created, neither of such executors or trustees to be required to give any bond or undertaking and neither of them to be in any way responsible for the acts or defaults of the other, nor for anything save willful negligence.

Second.—All my estate, real, personal and mixed, of whatsoever name or nature and whosoever situate, which I may own at the time of my death, I hereby give, devise and bequeath to my said executors and trustees, to have and to hold the same to themselves and the survivors and survivor of them, in trust, nevertheless for the execution of the directions of this will; and I do hereby authorize them and the survivors of them to receive the rents, issues and profits of my estate, real, personal and mixed, and to apply the same as they shall deem proper for the purposes of this will; and also, upon such terms, at such times and in such manner as to them shall seem meet and proper, to sell and convey any or all of such estate at public or private sale.

Third.—I direct my executors, as soon after my decease as shall be convenient, to pay and discharge all my funeral and testamentary expenses and all my just debts, provided that if, as hereinafter provided, my executors shall continue my business they may pay the debts thereof in such manner and at such time as they may decide to be best for the interest of the business.

Fourth.—I direct my said executors, or such of those named as shall qualify and their survivors (provided that both my wife and my son Albert Edward consent thereto in writing, and not otherwise), to invest and keep invested for a term not extending beyond the life of my said wife, and for such shorter period as shall result in the contingency hereinafter contemplated, so much of my estate (not hereinafter specifically devoted to my daughter) as may in their judgment be necessary or proper in the music business in which I am now engaged, and therewith to continue to carry on such business within such period for the benefit of my estate, paying therefrom and from such business all expenses of the business and devoting to the purposes of this will from time to time the net profits, if any, of such business so conducted; such business and the continuance thereof to cease and the property to be sold as advantageously as may be whenever my said wife and my said son Albert Edward, or the survivor of them shall so direct in writing, and absolutely at the end of fourteen months from my decease if the results of the business, estimated in the manner in which I have been accustomed to estimate them, do not show that a net profit equal to six per centum of the inventoried value of the business has been realized during the first year after my decease; and I do authorize my executors, if they shall so deem best, to contract with any one or more of their number to manage the business for the benefit of the estate at such special rate of compensation as they shall decide to be reasonable.

Fifth.—In view of the foregoing special provisions of my will requiring that my estate shall not be involved in contest, and to protect my own good name and the good name and feelings of my family from the publicity now so often attaching to the affairs of gentlemen whose lives, like mine, have been quiet and unobtrusive, I do hereby make the gift, devise and bequest to each person named in this, my will, dependent upon the condition that such person shall not in any way dispute or oppose the admission of this, my will, or of any provision thereof, to probate and shall not in any way seek to revoke the probate thereof or to contest the same, nor bring any action against my estate; and in the event that any such person shall violate such condition, then any interest which otherwise might come to such person under my will shall forthwith vest in my executors for distribution as part of my residuary estate, as hereinafter provided, but neither the person so violating such condition nor any person claiming through or under such person, shall share in such residuary estate or receive anything therefrom.

Sixth.—I direct my executors, as soon after my decease as shall be found convenient, in view of all the provisions of my will, to pay and deliver the several following legacies without interest to the following persons respectively—viz.: To my son Stewart Pond, if he survive me, but not to his descendants, fifteen thousand dollars (\$15,000); to my son Albert Edward Pond, fifteen thousand dollars (\$15,000); to my son Warren Pond, fifteen thousand dollars (\$15,000); to Louise Marie Pond (now of New Brunswick, N. J.), widow of my lamented son William A. Pond, Jr., one thousand dollars (\$1,000); to Mrs. Emily Pond, of Phelps, N. J., widow of my deceased brother Isaac H. Pond, two thousand dollars (\$2,000), and also upon the last day of each and every month during three years succeeding my death, or during such part thereof as she shall survive, the further sum of twenty dollars (\$20), such monthly payments to amount altogether to not more than \$720; to my brother Henry W. Pond, of New York city, \$500; to my sister Mrs. Sarah J. Jackson, of Phelps, N. J., \$500; to my sister Mrs. Elizabeth B. Stewart, of New York city, \$500; to my wife's sister, Miss Matilda Mayell, of Greenbush, Rensselaer County, N. Y., \$500; to my bookkeeper, George H. W. Bird, of Brooklyn, N. Y., \$400; to my clerk, Nelson Griggs, of Passaic, N. J., \$400; to my nephew, Henry James, son of my deceased sister Emmeline M. James, \$500; to my nephew, Dr. Douglass H. Stewart, of New York city, \$500.

Seventh.—I direct my executors immediately after my decease to withdraw from my general estate, and to invest and keep invested in bonds secured by first mortgage upon the fee of unincumbered real estate in the city of New York, or in bonds of either the city or the State of New York or of the United States, for and during the natural life and for the benefit of my daughter Bessie M. Phipps, the sum of \$25,000, and to pay over to my said daughter, in equal semi-annual installments, during her natural life, the net income of such investment; such income to be paid to her upon her individual receipt for her sole and separate use, free from the control of any person. And upon the death of my said daughter such principal sum shall be divided equally among her living lawful issue; or, if there be no such issue,

among my children and their lawful descendants then living, *per stirpes* and not *per capita*.

Eighth.—All of my estate not disposed of under the foregoing clauses of my will numbered third, sixth and seventh, and all sums resulting from the lapsing of legacies, shall for and during the period of her natural life be devoted to the use and benefit of my dear wife, who shall have and receive to her own use the net income thereof; and upon her death the principal and the increase thereof, other than net annual income, shall be divided equally, share and share alike, among my children and their lawful descendants then living *per stirpes* and not *per capita*, excepting as otherwise directed by the fifth clause of my will.

I further declare that the provision herein made for my dear wife to be in lieu and for dower in my estate and to be dependent upon her renunciation of all other claims to it or to any part of it.

In witness whereof I, William A. Pond, the above-named testator, have hereunto subscribed my name and have affixed my seal in the city of New York this 17th day of July, in the year of our Lord 1885.

WILLIAM A. POND.

The witnesses are Charles McVeagh, No. 80 East Washington-sq.; William S. Bainton, No. 116 West Sixty-seventh-st., both of this city, and Patrick A. Nolan, No. 114 Ninth-st., Brooklyn.

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Organs, 89.....	4,760	Organs, 1.....	105
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Organs, 3.....	240	Pianos, 2.....	623
Organ material, 15 cs.	909	Bordeaux—	
Musical inst'm'ts, 1 c.	224	Piano, 1.....	1,000
Amsterdam—		Mexico—	
Organs, 2.....	100	Piano, 1.....	421
Total.....			\$4,379

IMPORTS.

Musical instruments, &c., 69 cs.....\$6,632

THIS is not a Christmas number, but there is lots of news in it, lots of fun, too, and a merry Christmas to all of you.

MOST of the events recorded in this department of THE MUSICAL COURIER occurred a day or two after our last week's issue had come from the press, and yet not any of the trade papers that appeared at the end of last week had any account of these important trade matters. Great heads! A merry Christmas to you. Other music-trade papers please copy, as usual.

—We understand that the Vocalion Company is negotiating for warerooms on Fifth-ave.

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AN INVENTION.

WE hereby print a complete description of an invention which is of great importance to piano manufacturers. The description comes from the pen of one of the most thorough and competent piano artisans in this city.

Editors Musical Courier :

NEW YORK, December 19, 1885.

In conformity with my promise made to Mr. Blumenberg permit me to enclose for publication in your valuable paper a short account of "Jacob Zech's Graduating Piano-Touch Regulator," and a more lengthy and detailed description of the same for the perusal of practical pianoforte manufacturers.

This invention is apparently of interest to others as well as myself, judging from the eminent pianists and artists of world-wide reputation who have recently endorsed it.

Yours truly,

CHAS. J. GRASS.

Jacob Zech's Graduating Piano-Touch Regulator.

An appliance attachable to any piano, and designed by the inventor and patentee to enable beginners, advanced students of music, and professional pianists to regulate at pleasure the lightness or heaviness of the touch of an instrument to any necessary or desired degree, from one to seven and vice versa.

The importance and value of this attachment is demonstrated by the long-felt need of such an invention, now for the first time, after years of careful thought and experiment, exhibited to piano manufacturers, professional men and other interested parties, by Mr. Zech, who has recently arrived in this city from San Francisco, Cal.

By its use the touch of the piano keys can be so graduated as to train the fingers of a youthful performer to the exact qualities of decision and power (without marring delicacy of execution) which are indispensable to a cultured rendition of pianoforte music. In like manner, the more advanced have in this, at all times, a guide on which to rely in the hours of practice and improvement, while professionals can adapt the touch of the instrument to their satisfaction, all of which is attested by such signatures as those of the following gentlemen: S. B. Mills, Constantin Sternberg, Alex. Lambert, Gonzalo Nufiez, William Mason, A. R. Parsons, A. F. Venino, A. E. Greenhalgh, Carlos Sobrino, Frederick Brandeis, Theodore Praetorius, Ferdinand Van Inten, Miguel Espinosa, Franz Fischer, and others.

The accompanying diagram represents an elevation and sectional view of an upright piano-action, with the addition of Jacob Zech's "Graduating Piano-Touch Regulator." His invention, however, can be applied with equal facility to any piano, though the following explanation deals only with its application to an upright:

A is the bottom, B the front rail, C the guide-pin for the front part of the key, D the fulcrum pin for the balance rail, E; F is the key; G the lifting-rod for lifting the balance rail; H the hinge on the lifting rod; I the friction wheel on knee-lever, J, which causes the action of arm, Gx. K is the regulating-rod for the forward and backward movement of the upper front rail, M. N is the hinge for holding lever, L, by means of pin, Nx. O the friction wheel on top of lever, L; P the prolong (or abstract), the upper section, Px, of which moves backward and forward under the jack-lever, Q (or wippen). R is the hinge and pivot for the jack; S is the butt of

the hammer; Sx the jack which connects the jack-lever with the hammer butt; T the hammer; U the back check; V the regulating-screw; W the hammer rest-rail; X the pin connecting the prolong with the rocker, Y (or key wippen), which is screwed to the back part of

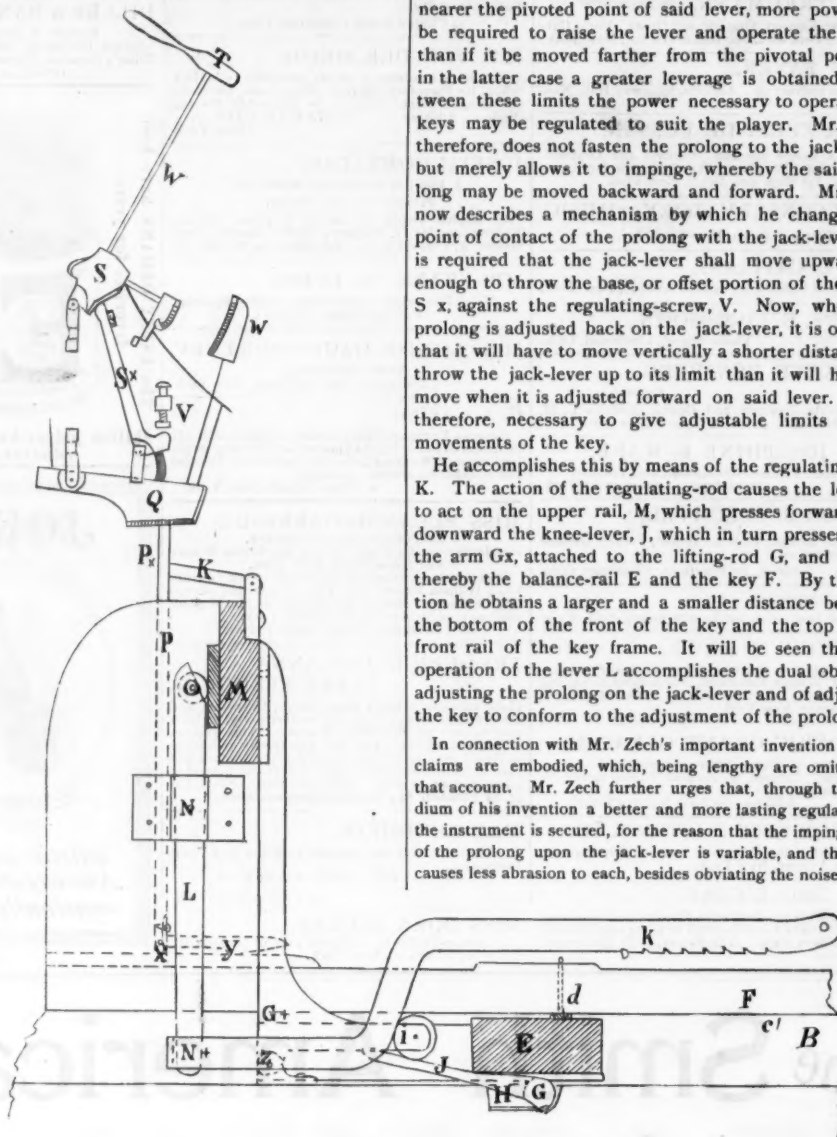


DIAGRAM OF ZECH'S INVENTION.

the key lever; Z the stop pin for the regulating rod. The dampers and the strings are not shown.

The action of these parts is well known. The motion of the key is transmitted to the jack-lever, Q, by means of an upright bar, or prolong P, the lower end of which

is pivoted, X, to the rocker, Y. The upper end, P x, of the prolong impinges under the jack-lever, Q, and heretofore it has been the practice to fasten it thereto permanently. It is obvious that if the point of impingement between the jack-lever and the prolong be moved back nearer the pivoted point of said lever, more power will be required to raise the lever and operate the action than if it be moved farther from the pivotal point, as in the latter case a greater leverage is obtained. Between these limits the power necessary to operate the keys may be regulated to suit the player. Mr. Zech, therefore, does not fasten the prolong to the jack-lever, but merely allows it to impinge, whereby the said prolong may be moved backward and forward. Mr. Zech now describes a mechanism by which he changes the point of contact of the prolong with the jack-lever. It is required that the jack-lever shall move upward far enough to throw the base, or offset portion of the jack, S x, against the regulating-screw, V. Now, when the prolong is adjusted back on the jack-lever, it is obvious that it will have to move vertically a shorter distance to throw the jack-lever up to its limit than it will have to move when it is adjusted forward on said lever. It is, therefore, necessary to give adjustable limits to the movements of the key.

He accomplishes this by means of the regulating-rod, K. The action of the regulating-rod causes the lever L to act on the upper rail, M, which presses forward and downward the knee-lever, J, which in turn presses upon the arm Gx, attached to the lifting-rod G, and lifting thereby the balance-rail E and the key F. By this action he obtains a larger and a smaller distance between the bottom of the front of the key and the top of the front rail of the key frame. It will be seen that the operation of the lever L accomplishes the dual object of adjusting the prolong on the jack-lever and of adjusting the key to conform to the adjustment of the prolong.

In connection with Mr. Zech's important invention eleven claims are embodied, which, being lengthy are omitted on that account. Mr. Zech further urges that, through the medium of his invention a better and more lasting regulation of the instrument is secured, for the reason that the impingement of the prolong upon the jack-lever is variable, and therefore causes less abrasion to each, besides obviating the noises which

result from constant chafing at a given point; and it appears to me, as a practical piano maker, that both his invention and his opinion on this point are worthy the fullest investigation that can be given them by piano manufacturers and the trade in general.

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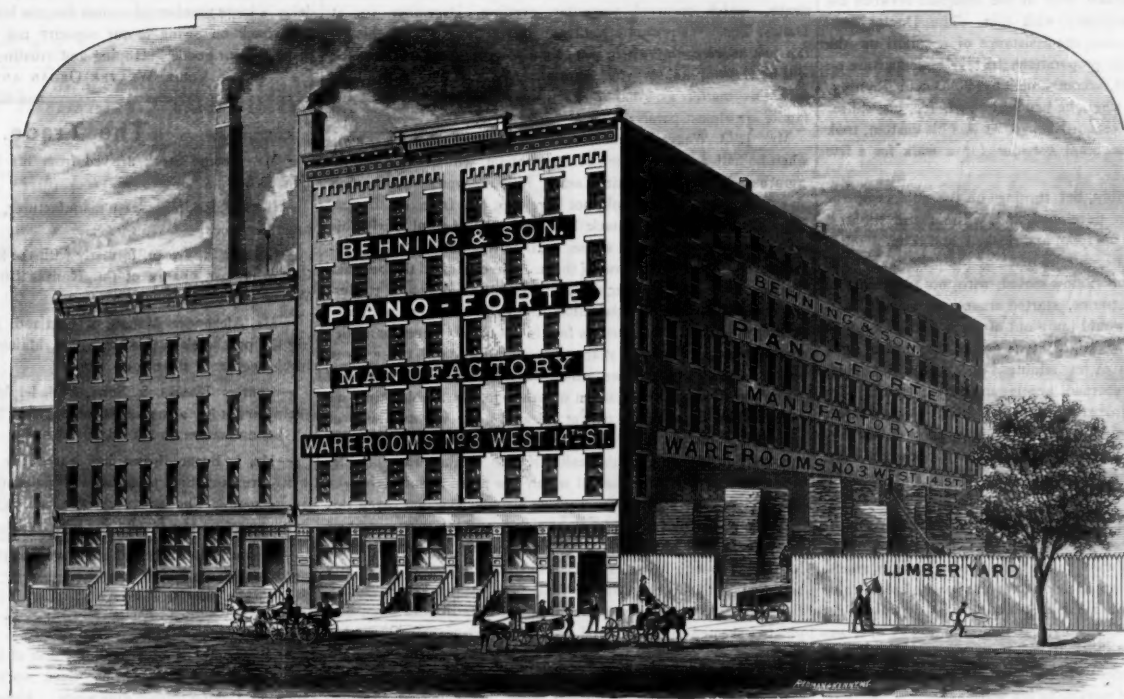
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During the past years the business grew so rapidly that larger manufacturing facilities had to be secured, and subsequently, upon certain arrangements, a large factory building thoroughly adapted for Piano making was erected on 128th Street, between Lexington and Third Avenues, which was finished during the Summer, and is now occupied by **BEHNING & SON**.

The building is one of the most attractive in Harlem, and is seven stories in height, with a large basement containing boiler, engine and woodworking machinery of all kinds. Large workrooms are systematically arranged and all of them well-lighted, where all the parts of piano manufacturing are intelligently conducted under the direct control of the firm, for Messrs. **BEHNING & SON** believe in a personal supervision of the work in the factory.

There is probably not a cleaner looking piano factory anywhere to be found than the Behning, and in all the departments, the case-making, varnishing, bellying, finishing and regulating, and even packing and shipping departments, the best order prevails. Strict discipline is enforced, everybody being subject to printed rules distributed throughout the factory and no exceptions made, not even with the youngest son of Mr. Behning (now 17 years of age) who is an apprentice in the factory.

BEHNING & SON attribute part of their success to the care and attention they bestow upon their case-making and all their woodwork departments, and it must be admitted that the cases of Behning, both in solidity of construction and in finish, as well as in artistic conception and design, are to-day recognized as amongst the most attractive in the piano market.

On the strength of this one feature and the general durability of the Behning Piano, its powerful and sympathetic tone, its successful scale and its general excellences it has become a favorite with a large number of desirable agents who are enthusiastic about these instruments. It is unnecessary to mention the names of these agents, as this is strictly the business of Messrs. **BEHNING & SON**.

The firm, consisting of Messrs. HENRY BEHNING, Sr., and Jr., is assisted in its extensive business by the following capable gentlemen: Traveling Salesman, Mr. REINHARD KOCHMANN; Bookkeeper, ALBERT BEHNING; Retail Salesmen, JOHN F. WOOD, VICTOR J. BECKER and W. F. MAEDER. The retail warerooms at No. 3 WEST 14TH STREET, are among the most attractive on the street, and a special up-town wareroom is located on the first floor of the factory.

Mr. Weaver's Suicide.

HE IMAGINES THAT HIS CREDITORS WERE TRYING TO KILL HIM.

DALLAS, TEX., December 20.

DR. E. W. MEISENHOLDER, of York, Pa., a brother-in-law of J. O. Weaver, senior member of Weaver Organ and Piano Company, York, Pa., whose reason became suddenly dethroned a week ago, arrived in this city to-day to look after and take back Mr. Weaver, who for several days had been confined in room 72 at the Grand Windsor Hotel, where he was under the constant guard of two policemen. Mr. Weaver recognized his brother-in-law, and in the intervals between his paroxysms conversed rationally with him. The Doctor concluded that he would not need the assistance of a guard on the homeward trip and made preparations to take his departure on the night train. He went, accompanied by Policeman Ramsey, to the St. George Hotel, where he had registered, for his valise. During their absence Policeman Keehan, as was his custom, took the insane man into the hotel corridor for a walk for a few minutes.

Weaver conversed sensibly, but turning on the subject of the home trip, his weak point developed, and, without the slightest warning, he darted into his room and locked and thumblatched the door, placing himself beyond the reach of the policeman. The latter, seeing the transom window closed, with no possibility of effecting an immediate entrance, started around to the rear, fearing that the insane man would jump out of the window, in which event the officer thought he might, if he got to the yard in time, be able to break the fall. A few minutes later Dr. Meisenholder and Policeman Ramsey returned, accompanied by a doctor. On opening the door a horrible scene met their gaze. Mr. Weaver, with his throat cut from ear to ear, lay in a pool of his life-blood, breathing his last. A razor lay beside him on the floor, which Dr Meisenholder recognized as one he had carried in his valise.

Policeman Ramsey said to a reporter: "I am satisfied that he meditated suicide all through his insanity. In counting up his liabilities and assets he always put his insurance with his assets. He used to say that they would never take him home alive. There was \$11,000 insurance on his life, \$10,000 of which was in the Mutual Life Insurance Company. A thousand dollars of it was made payable, he said, to his wife, and the remainder to his estate. He said his creditors were trying to kill him to prevent his making his life insurance payable to his wife."

Mr. Weaver was about 38 years old, and had been married ten years on the 10th of this month. Coroner Schuhl held an inquest. The jury, after taking some evidence in accordance with the above facts, adjourned until this morning. Dr. Meisenholder was almost

prostrated by the horrible tragedy. He is to take the remains to York, Pa., for interment.

The above is an Associated Press despatch. The following letter from the Weaver Organ and Piano Company gives details of the sad event:

OFFICE OF WEAVER ORGAN AND PIANO COMPANY,
YORK, PA., December 20, 1885.

Editors Musical Courier:

Yours by wire of the 19th duly to hand and contents noted. Our answer would have been sent you by return of mail, but, owing to the absence of a message from the physician whom we sent to assist Mr. J. O. Weaver home, we delayed until now when said message is in and conveyed to us the sad news of his death, which occurred yesterday evening, December 19, at Dallas, Tex. We presume you want the full particulars of this affair just as we can give it to you; then you get up an article which will be appropriate for your journal. We trust you will kindly give this matter as good a shape as you possibly can, as his family are almost paralyzed.

Mr. J. O. Weaver's first trouble was about three years ago, when he had a severe attack of rheumatism, which lasted several months; in fact, he has since never fully recovered, but to such an extent that it alone would not have kept him from his duties. Shortly after the first attack he complained of trouble with his eyes, which gradually got worse, until he was not able to do anything which required the use of them. He consulted the best authorities on the eye all over the country, but all only to a moderate amount of relief or satisfaction, the eyes however gradually getting worse, with that terrible fear in his mind of eventually becoming blind. Nearly a year ago a complication of those many nervous troubles took place, which resulted in a full "nervous prostration" about six or seven months ago, since which time we relieved him of any active part at our works. As we had plenty of help and plenty of orders right along, we felt that it was our duty to assist him in regaining his health, if such a thing was possible.

He took various trips, last of which was taken about six weeks ago. It always seemed to improve his whole system, even this trip seemed to build him up right along, and the greater part of the trip he sold quantities of goods, even though he did not go for that purpose; his sales in Texas can be counted in every city he called until he reached the fatal spot, Dallas, last Saturday, December 12, when he was taken dangerously ill, and from despatches seemed to be deranged, and, as the telegraphic despatches had it, it was seriously so, yet we find it was somewhat exaggerated; however, at best it was bad. The first message we had was received by his family Sunday night, December 10, to which we wired that the services of the best physician be engaged to attend to him until someone could be sent from here. E. W. Meisenholder, M.D., one of our prominent physicians, was sent to the scene of trouble at once and reached there on the evening

of the 18th, and had all his arrangements made to start for home on the eve or night of the 19th when, as he telegraphs us this morning, Mr. Weaver committed suicide while in this state of mental derangement. He will be brought home here and interred on Thursday or Friday.

Now we give you the facts, and you can arrange, but we would like if you can shape this so as to not mention the fact of suicide; we give you the facts in full, so you can see your way clear. If there are any questions you desire to ask let us know, and we will cheerfully answer. We will mail you a notice of funeral in full for next week's issue. The company is a corporation under the laws of Pennsylvania; hence the works will go right on immediately after the funeral. The delay of a few days now will delay a large number of orders for the holidays, which we have been back on owing to our capacity not being equal to the demand for our goods. Hoping and trusting all is satisfactory, we are

Yours, WEAVER ORGAN AND PIANO COMPANY.

The Trade.

—Mr. George Steck arrived from his European trip on last Friday.

—C. S. Stone, piano-case manufacturer, Erving, Mass., was in town last week.

—Charles H. Green, formerly with the Smith American Organ Company, has charge of the Kansas City branch of the Fort Wayne Organ Company.

—Mr. Alexander Mahan, of Cortland, N. Y., has been spending the past week in this city. Mr. Mahan is the largest dealer in his section of the State.

—Charles Blasius & Sons, Philadelphia, sold at retail from their new store alone eight organs on Thursday last, eight on Friday and seven on Saturday.

—Mr. J. Burns Brown has leased the lower floor of No. 74 Fifth-ave., to which place he will transfer the business from No. 8 Union-sq. The new wareroom is 25 x 115, and is one of the handsomest on the avenue.

—Among patents issued lately we find the following:

Music rack for sheet, G. C. Scott..... 334,555
Music holder, sheet, G. C. Scott..... 334,554
Musical instrument, mechanical, M. Gally..... 334,747
Opera chair, J. M. Sauder..... 334,554

—Mr. Samuel Pierce, manufacturer of metal and wood organ pipes in Reading, Mass., has been working his factory on full time right along during nine years. About three years ago Mr. Pierce began the decoration of front pipes and in the fall of 1883 erected a building for that special department. The decorating department has become a great success, and the work is of the highest grade.

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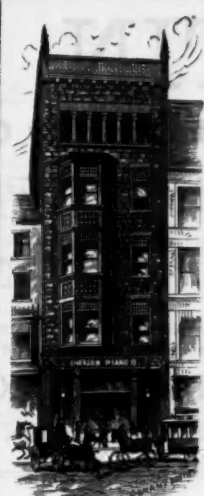
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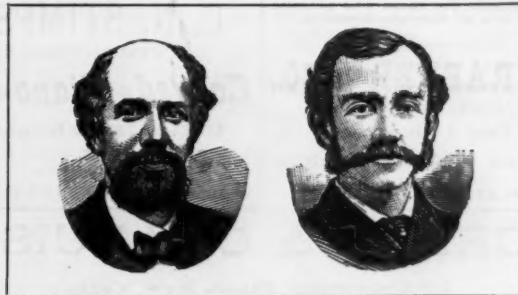
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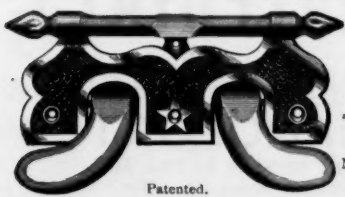
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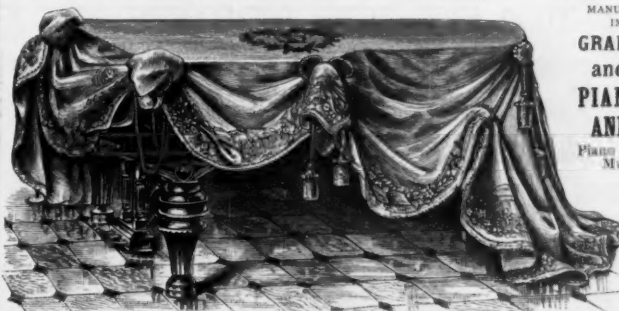
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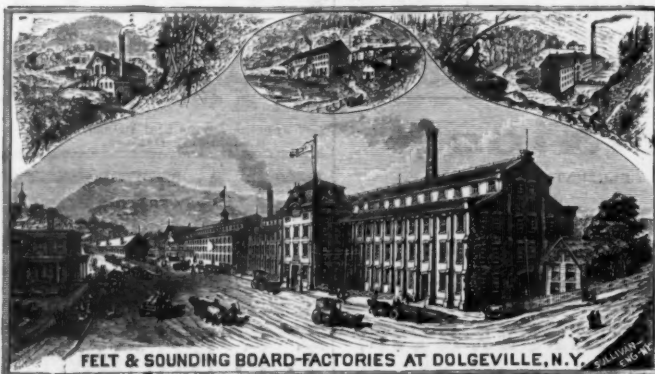


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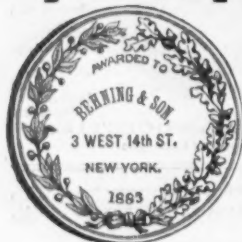
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